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THE HEMINGWAY HEROINE: A STUDY
IN DEFINITION AND FUNCTION

by

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A.B. Middlebury College, 1950

Presented in partial fulfillment of the requirements for the degree of

Master of Arts

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1958

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PREFACE

This thesis results from a conversation with Dr. Robert A. Charles during the summer of 1957. We had discussed some attitudes and themes common to Lord Byron and Ernest Hemingway. At Dr. Charles' suggestion, I made a preliminary investigation of the fatal woman theme in British Romantic Poetry. And thence swung, by a not too circuitous route to the subject of the present paper.

I wish to thank Dr. Charles for his help over a year's time. His easy application of needed restraint and graceful stimulation, as the occasion demanded, were essential to my work.

Professor John Moore and Dr. Domenico Ortisi, members of the committee, made helpful comments. Professor Moore's class lectures provided material and stimuli which clarified several relevant themes. Dr. Ortisi's help in my study of Italian has led me to a worthwhile series of critical essays.

Dr. Vedder M. Gilbert made useful suggestions during a seminar; and opened his personal files which included an otherwise overlooked Hemingway essay, "The Circus."

I also wish to thank Frederic I. Carpenter, of Berkeley, California, whose essay on Hemingway in his book American Literature and the Dream and his patience in answering my questions, were of primary importance to the conclusion.

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David Burt

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INTRODUCTION

A brief review of critical material dealing with Ernest Hemingway's fiction shows many references to a type of woman called the "Hemingway Heroine." The citations are often made as though this woman were a rigorously defined figure whose manners and tastes have been catalogued and publicly recognized until she is as familiar, dependable, and easily translatable a quantity as H_2SO_4 . The many facile references to this woman by a generic name indicate not only that she may be partly unknown, or imperfectly understood, but also that she does, in fact, exist as a more or less constant factor in critical mathematics. Recognition of her existence has extended to an essay entitled "Hemingway's Women," written in 1950 by Theodore Bardacke.¹ Bardacke's main emphasis, however, is restricted to discussing a few women as symbolizing Hemingway's "affirmative" or "negative" attitudes. He makes no comprehensive examination of what is called the "Hemingway Heroine." Since, therefore, the type seems to exist and since she lives in a critical limbo with little agreement as to what she is or may mean, this thesis attempts to define her. A study of the women in Hemingway's works does reveal distinct common personality and behavior patterns; and these constitute a workable definition of what

¹ Theodore Bardacke, "Hemingway's Women," in Ernest Hemingway: The Man and His Work, ed. J. K. M. McCaffrey (Cleveland, 1950), pp. 340-351. McCaffrey's collection as a basic reference for my thesis will hereafter be cited frequently as McCaffrey.

the collective heroine is.

Several critics have already offered partial definitions, limited to some few striking characteristics applicable to all the heroines. To one, "when they aren't bitches they are fantasies."² To another, they assume "affirmative" sexual characteristics, or "negative" ones, according to Hemingway's current attitudes.³ A third finds some elements of "submissive infra-Anglo-Saxon women," suggestive of "a youthful erotic dream."⁴ A fourth notes the absence of children in Hemingway's books.⁵

These critics, and others, without actually using the term, agree in their comments that the heroines do lack realism. And this appears to them a serious flaw. Few critics, if any, have attempted to enquire further into the problem by defining, for example, just what the connections may be between Hemingway's intention and the matter of "realism" in characterization. The close examination made here demonstrates that all the above quoted critical statements do possess basis in fact and that there are consistent behavior patterns among Hemingway's women. It attempts to show further that even more generalizations are possible. And it suggests through identifying and describing the generic term "Hemingway Heroine" the specific ways in which the word realism may have meaning in Hemingway's work.

² Harry Levin, "Observations on the Style of Hemingway," Kenyon Review, XIII (Autumn, 1951), 591.

³ Bardacke in McCaffrey, pp. 340-351.

⁴ Edmund Wilson, "Hemingway: Gauge of Morale," in The Wound and the Bow (Cambridge, Mass., 1941), p. 239.

⁵ Leslie A. Fiedler, An End to Innocence (Boston, 1955), p. 193.

For purposes of demonstration, I have chosen twelve women from his novels, from two of his longer short stories, and from his one play. The women and the works in which they appear and the dates of first publication are:

Lady Brett Ashley	from <u>The Sun Also Rises</u> (1926)
Catherine Barkley	from <u>A Farewell to Arms</u> (1929)
Old lady	from <u>Death in the Afternoon</u> (1932)
Marie Morgan and	
Helen Gordon	from <u>To Have and Have Not</u> (1937)
Dorothy Bridges and	
Anita	from <u>The Fifth Column</u> (1938)
Helen	from "The Snows of Kilimanjaro" (1936)
Margaret Macomber	from "The Short Happy Life of Francis Macomber" (1936)
María and	
Pilar	from <u>For Whom the Bell Tolls</u> (1940)
Countess Renata	from <u>Across the River and Into the Trees</u> (1950)

These women appear in Hemingway's published work over a period of twenty-four years, from the 1926 publication of The Sun Also Rises to the 1950 date of Across the River and Into the Trees. They represent most of the longer works and, in general, are the most fully presented women he has created. Within the group, there are "sympathetic" and "unsympathetic" portraits in the proportion of two to one; and thus a series of relevant comparisons can be made within the group, and, in one instance, within the same work. The Old lady from Death in the Afternoon has been

included first because she is a fictional character and secondly because this non-fictional work comments directly on the Hemingway process which created the other women. Thus, generally differing from the other heroines in age, looks, attitudes, and savoir faire, she provides an ideal fictional contrast to the author's personal comments. I have eliminated figures in The Torrents of Spring from detailed consideration because that work, valuable as it may be to understanding Hemingway's purposes, purposely presents caricatures; and, like most satires, it tends to make virtues (or vices) of necessities. Other women in Hemingway's works are not included because there may be little or no characterization either expressed or implied, as is the case with the wife in "A Canary for One." In such works, emphasis upon situation crowds out characterization. In some, the women are "characters" like Madame Fontan in "Wine of Wyoming," and relatively minor in Hemingway's total production. Where relevant, however, I have drawn upon additional stories not on the above list.

The nine works chosen exhibit a strong general unity of intent and effect so far as the female characters are concerned: they are therefore considered as a group.⁶ This block examination eliminates much repetition that would result from treating each character separately.⁷ I have

⁶ J. Kashkeen, "Ernest Hemingway: A Tragedy of Craftsmanship," in McCaffrey, pp. 85-86 says Hemingway's works can be understood only by considering them all. Malcolm Cowley, ed., The Viking Portable Library Hemingway (New York, 1944), p. ix says, "His work has an emotional consistency, as if all of it moved with the same current."

⁷ C. B. Guest, "The Position of Women as Considered by Representative American Authors since 1800," Unpublished Dissertation (Wisconsin, 1943). Guest approaches his subject in the same way, e.g., by dealing with the entire position of individual authors towards women in society. Guest's work has 530 pages and a 48-page bibliography. It purports to deal with authors of "some literary distinction" and does not include

assumed that there is consistency in Hemingway's work which makes this method reasonable; and I believe that, even at the risk of injustice to individual pieces, it is higher praise to find harmony in the main body of his efforts than to refuse to see the uniformities which are there.

In order to present a clear definition of the Hemingway heroine, I have divided the main discussion into four sections. Following this brief introduction, I have presented in Section I the heroine as a separate individual -- what she looks like, her capabilities, her physical and social status, and what these properties mean for her. Section II deals with the heroine as she is related to the hero -- how she acts and is expected to act with him. Section III places the heroine as she acts within the context of the stories -- what happens to her and what fictional limitations are imposed upon her. Section IV deals with the more general questions concerning the heroine's fictional environment: it summarizes the demonstrated common patterns; and it connects these patterns with the word realism -- the way she seems with the way she must be.

Footnotes are numbered consecutively within each section. After one

"many figures of very minor literary importance." He states that his bibliography lists works of a secondary importance in "Belles-lettres." In the bibliography there are two works by Sherwood Anderson; none by Faulkner, Fitzgerald, Freud, Ellis, or Ernest Hemingway. Cf. Ralph Ellison, "'Change the Joke and Slip the Yoke,' Part II, The Negro Writer in America: An Exchange," Partisan Review, XXV (Spring, 1958), 221: "The identity of fictional characters is determined by the implicit realism of the form, not by their relation to tradition; they are what they do or do not do. Archtypes are timeless, novels are time-haunted."

first full-title reference in the footnotes, subsequent references in the notes to Hemingway's main works are made according to the following table:

<u>The Sun Also Rises</u>	<u>SAR</u>
<u>A Farewell to Arms</u>	<u>FTA</u>
<u>Death in the Afternoon</u>	<u>DIA</u>
<u>Green Hills of Africa</u>	<u>GHA</u>
"The Snows of Kilimanjaro"	"SK"
"The Short Happy Life of Francis Macomber"	"SHL"
<u>To Have and Have Not</u>	<u>THHN</u>
<u>The Fifth Column</u>	<u>FC</u>
<u>For Whom the Bell Tolls</u>	<u>FWBT</u>
<u>Across the River and into the Trees</u>	<u>ARIT</u>

As text for The Fifth Column, for "The Snows of Kilimanjaro" and "The Short Happy Life of Francis Macomber" as well as for other of Hemingway's short stories, I have used the Modern Library edition entitled The First Forty-Nine Stories (New York, 1938), hereafter referred to in the footnotes as First Forty-Nine.

SECTION I: THE HEROINE AS AN INDIVIDUAL

Ernest Hemingway's ability to involve his reader directly in his stories, to communicate emotions in an undiluted form, has led to an ambivalent attitude on the part of some readers. If male, they have probably been strongly attracted to the Hemingway heroine; but, if also thoughtful males, they have asked themselves why they were attracted and have made a quick investigation. On finding little concrete description or characterization of the women amid such a mass of detail concerning sports, war, or other violent activities, many of these readers have concluded that the Hemingway heroine is a strange, not very well realized figure, with strong esoteric or occult overtones.

But on analysis, the Hemingway heroines, as individuals, appear quite an "average" group. And the word "average" applies to the women both as fictional representatives of recognizably human females and as idealized versions of what author and reader prefer them to be. As avatar or naturalistic type, the heroines' most essentially common quality is their familiarity. The familiarity is partly created by the reader, since detailed descriptions of the heroines are seldom provided by the author.¹ The women are not unusual in their looks, their intelligence

¹ Harry Levin, "Observations on the Style of Hemingway," Kenyon Review, XIII (Autumn, 1951), p. 603, says, "If beauty lies in the eyes of the beholder, Hemingway's purpose is to make his readers beholders." Mr. Levin goes no further.

or economic status. Their familiarity, though on a different level of seriousness, resembles that of "the girl next door," or the heroine of an Andy Hardy movie. Critics like Edmund Wilson, quoted on page two of the Introduction, point out the unreality of the women. And Phillip Young speaks on one page about Catherine Barkley as "both the first true 'Hemingway heroine,' and the most convincing one;" then a little later he comments on the "daydreams like Catherine, Maria, and Renata . . ."²

These critics are not wrong in observing that the heroines are dreamlike. But they would be wrong not to recognize that the precise qualities given the heroines by the reader-dreamer produce a total picture which would be unfamiliar in pattern. For the reader has freedom to participate in Hemingway's stories; and there are sharp limits as to what he can impose on characterizations. Because of his skill in manipulating stimuli, Hemingway's writing does affect people with the emotions he wishes to produce. Thus, because Robert Jordan has erotic dreams; because a man in Colonel Cantwell's position would daydream and etherealize; because the reader must contribute some of the idealized portrait, these critics are correct. The Hemingway woman is all they say she is. Yet, so far as her objective qualities can be extracted, the day or night dream nature of these qualities has quite an "average" character. The limits on what the reader may supply are defined so closely by the focus in the stories that the same average nature obtains for this portrait as well.

Because of the functional nature of Hemingway's descriptions, and

² Phillip Young, Ernest Hemingway (New York, 1952), pp. 63 and 81.

because the women are embodiments of emotions as well as being original stimuli for those emotions, it is not possible simply to catalog their characteristics. A discursive discussion has been employed to extract their essential qualities, while trying at the same time to make clear just what function the qualities have in individual stories. But since the heroines' appearance and conduct are closely connected, and since Hemingway's methods of description depend, as they should, on his purposes, it is necessary first briefly to discuss both what Hemingway has tried to do with his heroines and the means he has used.

Hemingway's stories concern themselves largely with conduct under pressures, conduct according to a strict code which decrees what is right and proper for critical situations. The conduct he has dealt with must be clearly distinguished from what is often considered behavior, from habits of meeting social situations. A crisis which means wounds or death always informs daily conduct, so that unless daily behavior habits reflect conduct during the crisis, they are unimportant except as contrasting elements often used for shock value. Thus, Harry Morgan's murder of one Chinese "to keep from killing twelve other Chinks" is only a mode, a minor choice which appears unimportant when compared with his major efforts to support his wife and to conduct his life according to the code.³ Since, then, emphasis falls upon conduct and moral values, physical description may be expected to be restricted to whatever seems

³ Ernest Hemingway, To Have and Have Not (Garden City, 1953), pp. 39-42.

representative of abstract values.⁴ And physical description will be subordinated to its place in the total effect. What used to be called atmosphere and mood participate actively in the stories. For example, the part which rain plays in A Farewell to Arms is well known and generally agreed upon, both in its natural form and as a symbol of disaster.⁵ Scenery like the low-lying, rounded hills in the story "Hills Like White Elephants" are external symbols for pressures operating within the heroine as well as functional parts of the factual landscape. Their significance extends to representing and helping to create an emotional state; they are not merely local picturesque effects as, say, the long catalogue of ships and riches in Marlowe's The Jew of Malta.⁶

⁴ Delmore Schwartz, "Ernest Hemingway's Literary Situation," McCaffrey, pp. 116-117 also makes this distinction. See, for a statement of Hemingway's aims, Lillian Ross's quotation in her "How Do You Like it Now, Gentlemen?," New Yorker, XXVI (13 May, 1950), 50. Calling attention to a Cezanne, Hemingway said: "This is what we try to do in writing, this and this, and the woods, and the rocks we have to climb over."

⁵ Hemingway's use of rain as emblematic of disaster in A Farewell to Arms (New York, 1955) should be contrasted with Dante's usage in Canto V of the Purgatory. Lines 85-129, which give the story of Buonconte of Montefeltro, introduce rain as a direct expression of the devil's rage, thus, presumably not an unfortunate thing; for, though rain dishonors the body, the soul has been saved. Interpretation comes from what Dante supplies. In FTA, rain is a disaster. But rain also seems to be enjoyed by Catherine and Henry. They like to walk in it, though she, at least, is afraid of it. In Hemingway's work, ambiguity resides in the characters' reactions, not in the things. See also, W. M. Frohock, "Violence and Discipline," McCaffrey, p. 275.

⁶ See this often quoted passage in Ernest Hemingway, Death in the Afternoon (New York, 1955), p. 2.

I was trying to write then and I found the greatest difficulty, aside from knowing truly what you really felt, rather than what you were supposed to feel, was to put down what really happened in action; what the actual things were which produced the emotion that you experienced. In writing for a newspaper you told what happened and, with one trick and another, you communicated

In much the same manner as the scenery, specific physical characteristics of people come to have a synecdochic function, being strictly connected with the code of conduct. Francis Macomber, for example, puzzles Wilson, the white hunter, because although he ran away from the lion he has "only slightly shifty eyes." What might be termed the pathetic fallacy operates behind a screen of sharp, hard imagery much as it does in Stephen Crane's blueness of his blue hotel or in Hawthorne's forests and clearings in the woods.⁷ Hemingway's stories concern themselves with the

the emotion aided by the element of timeliness which gives a certain emotion to any account of something that has happened on that day; but the real thing, the sequence of motion and fact which made the emotion and which would be as valid in a year or in ten years or, with luck and if you stated it purely enough, always, was beyond me and I was working very hard to try to get it.

See also, Frohock in McCaffrey, pp. 273-276, *et passim*, who notes the resemblance of Hemingway's stories to scripts, due, he says, to extreme foreshortening of time and the exact "sequence of motion and fact." It is hard not to make an immediate comparison of Hemingway's stated aims and those detailed by Aldous Huxley (with horror) as motivating the use of the "feelies" in *Brave New World*. But fiction has always had to use these methods. The level of ultimate usage prevents any comparison, of course, though the methods may be similar.

⁷ Carlos Baker, *Hemingway, The Writer as Artist* (Princeton, 1956), pp. 58-69, discusses Hemingway's avoidance of anything called "the pathetic fallacy." He distinguishes between a direct personification and Hemingway's methods, though he does not say what the difference is except that Hemingway reports simply "the way it was." With no intention of irrelevance, it is difficult not to recall the story of the group of blind men asked to describe an elephant. Stephen Crane, whose aesthetic aims closely resemble Hemingway's according to Baker, achieved power with his story "The Open Boat" that is far superior to his newspaper account of the same incident. Part of this power is derived from personification. Both Crane and Hemingway have refined the so-called pathetic fallacy, removing it from the third person of the author to the created character's first person, or using it in intermediate fashion as in the intimate second person singular. Their greatest refinement, of course, has been to let the reader supply part of the personification. When does the pathetic fallacy become pathetic or fallacious? Actually, success in the design is the criterion which Baker does not recognize. Nor does he

effects of landscape upon people; and landscape also reflects what happens. In the same way, human physical characteristics play a symbolic as well as a functional part. In the novel Across the River and Into the Trees, Countess Renata's age assumes importance beyond the fact that she is "nearly nineteen" and her lover is two and one-half times her age. The significance of the external set of facts is easily determined within the novel's conditions.⁸ However, Renata is nearly nineteen years old, and similar observations can be made about the other heroines which will form general patterns.

Hemingway seldom details physical characteristics. The women are described, if at all, briefly; then description merges quickly into action or dialogue so that an impression of her quality and her effect upon the beholder or the way she does things are substituted for photographic likeness. When Robert Jordan first sees Maria we learn considerably more than usual about a Hemingway heroine; yet we learn still more about Jordan's reactions to Maria. The sequence of fact which will duplicate suggest that design or structure of any kind is possible without it in some form.

Hemingway's language, stripped as it usually is of qualitative adjectives, continually employs words like "lovely," "fine," and "nice." Nouns, verbals, even conjunctions, take the place of adjectives and adverbs to convey qualitative effects and to skillfully project evaluations of "the way it was." Harry Levin, op. cit., pp. 596-597, has written a fine discussion on this topic. John Atkins, The Art of Ernest Hemingway, His Work and Personality (New York, 1953), p. 4, notes that the world was ready for a writer about things when Hemingway began work. Levin's article says Hemingway's language reflects a concern with things. Perhaps the easy bridge between the two can be made and Hemingway placed properly in his time, which is also "in our time."

⁸ Ernest Hemingway, Across the River and Into the Trees (New York, 1950), pp. 17, 18, 82, 107, et passim.

for the reader the precise emotion continues to determine what we know. Maria appears and Jordan sees "the strange thing about her" at once. There it is in a flat statement. Then, "She smiled and said 'Hola, Comrade,' and Robert Jordan said, 'Salud,' and was careful not to stare and not to look away." In five lines, the reader knows only that the girl can carry a platter and can smile and that there is something "strange" about her. The method continues to be one of quickly giving a fact followed by an immediate reaction. And the "strange thing" which was brought up in the first sentence is not related for twelve more lines, during which a distinct impression of her appearance and her personality has been established. By the end of the paragraph, the reader, like Jordan, probably will agree that "She'd be beautiful if they hadn't cropped her hair."

In the course of this paragraph and two other brief ones, the reader finds that Maria has brown hands, white teeth, a brown face, high cheekbones, a straight mouth with full lips, and short, yellow hair. Her eyes, her height, her general build, her complexion (without the sunburn), and almost all other details remain untold. However, the details selected create the desired impression that the girl is physically attractive, healthy, alert, and, most important, perhaps, sympathy for her is established and antipathy for the "they" who cropped her hair. Qualitative adjectives mingle unobtrusively so that the total impressions of beauty and desirability are produced simultaneously; yet the reader has to furnish some part of each detail. For example, her eyes are "merry," and her hair is not only yellow, but "the golden brown of a grain field that has been burned dark in the sun." The last image combines fictional

impressionism with a concrete "reality" which resides chiefly with a reader, and the two are used functionally for Maria as a fertile, fresh yet experienced part of the world. Her height or build are not known; but her legs "slanted long and clean from the open cuffs of her trousers," and, of course, Jordan saw "the shape of her small, uptilted breasts under the gray shirt."⁹ The description of Catherine Barkley in A Farewell to Arms is even less precise. She was "quite tall," was blond, had tawny skin and gray eyes.¹⁰ Aside from this meager information, we never know more of Catherine's physical appearance until near the close of the book when her hair, her pregnancy, her "wonderful blood pressure," her narrow pelvis, and her death color are provided. Almost all of these are essential details given only for their special functions in the story. Catherine's age must be deduced from knowing that she is "youthful, fresh" in appearance.

✓ Hemingway pays more attention to feminine hair, and its length, than to any other female feature except breasts. And the ideal Hemingway heroine has long hair, though of the three most famous Hemingway women, Catherine Barkley, Maria, and Brett Ashley, two have short hair and the third, Catherine, plans to cut hers. But the reason is not that they consider themselves more attractive with short hair. It is that external circumstances have made the desirable symbol either impossible or unseemly, out of keeping with the code operating in a hostile environment. Catherine Barkley's hair throughout most of the book remains long. Lt.

⁹ Ernest Hemingway, For Whom the Bell Tolls (Garden City, 1940), pp. 19-20.

¹⁰ FTA, p. 12.

Henry liked to watch her take it down and comb it. By the close of the book, however, she expresses the desire to cut her hair short, saying this will attract Lt. Henry to her again. But this is a pretext by which Hemingway indicates the change in the lovers and their environment.

Catherine correctly associates the length of her hair with attractiveness; but there are other factors which make her talk of cutting it short. Lt. Henry had met her when she had long hair, when she was still in love with her dead lover.¹¹ At that time, Henry was still in the army and a part of the war. But when he made his separate peace, plunging into the Tagliamento River to escape being shot, he purged or lost whatever held him to a social world at war. The two go to Switzerland to start their new life and wait for the new life of the baby. Her long hair, to Catherine, is part of her past, including the first lover about whom she feels guilty. Cutting her hair will serve the same purpose for her that immersion in the Tagliamento did for Lt. Henry.¹² Further, though the two are in love, they resemble no couple so much perhaps as the couple of "A Very Short Story," whose wartime romance was that exactly. Rewarding as their love may have been against the excitement of war, once out of it and having put behind them the complications of society, Henry and Catherine have to make whatever they can between themselves alone. Only a quick metamorphosis would be required to change them into Jake Barnes and Brett Ashley of The Sun Also Rises.

Lady Brett Ashley wore her hair cut short and covered it with a

¹¹ See FTA, pp. 21-23, 30-32, 68-69.

¹² See FTA, pp. 167, 174-175, et passim. Also, Bardacke in McCaffrey, p. 346.

man's felt hat. She "started all that." She is as aware as Catherine was of the sexual and symbolic significance of long hair. When Romero, the bullfighter with whom she has gone to Madrid after the fiesta at Pamplona, asks her to grow her hair longer to make her more 'womanly,' she refuses. Rather, since she has decided not to stay with him because she thinks she would be bad for him, she speaks somewhat wistfully of his request, saying afterwards to Jake: "Me, with long hair. I'd look so like hell." Referring to the incident again, "He said it would make me more womanly. I'd look a fright." When Jake Barnes arrived to bail her out of the emotional crisis involved in the short hair vs. long hair problem, Brett was carefully brushing her hair, watching over it lovingly, though giving no attention to the mess her other belongings or acquaintances were in. Short hair in this novel seems emblematic of the sterility in an empty, vain existence.¹³

Continuing the same associations of long hair with womanliness, sexual desirability, and hope -- of short hair with depletion or ravishment of these things -- For Whom the Bell Tolls produced one of the most famous heads of hair in contemporary fiction in Maria's cropped head. Much attention is devoted to her having been shaved at the time she was raped, a time when the Fascists were winning. She is seen as gradually returning to physical and mental health. Jordan's talks with Maria are interlaced with references to the gradual sloughing off of shame and injury as her hair continues to grow. The promise is that full health, a good life together, and a worthwhile place to live in are synonymous

¹³ Ernest Hemingway, The Sun Also Rises (New York, 1949), pp. 206-208.

with a good head of hair. Similarly, the world of the youthful Countess Renata seems one which has values the earlier ones had not gained or which were still contested. One of her most prominent features is her fine hair. A portrait which she gives Colonel Cantwell shows her looking as though she had like Venus, as the Colonel is aware, risen from the sea, but without her hair wet, flattened, or other than glorious. Renata possesses the best hair of all Hemingway's heroines; and constant references to its beauty -- it was dark, long, and 'of an alive texture' -- show its identity for the Colonel with life itself.¹⁴

In general, when mentioned the other heroines under consideration have long hair. Marie Morgan, a have-not who, after a promiscuous career, found the right husband in Harry Morgan, started to grow her hair longer than the customary bob; but Harry explains to her that it is not necessary.¹⁵ Margaret Macomber and Helen Gordon have long dark hair. Dorothy Bridges, of the play The Fifth Column, 'whose name might also have been Nostalgia,'¹⁶ has long blond hair in contrast with Anita, the Moorish whore. Anita, with dark, kinky hair, belongs to a dark, kinky world of spies, suffering, and war in a way which the hero thinks more appropriate than the useless, luxurious blond-headed Dorothy.

The women tend to have blond or light complexions and hair, though they are not washed out and pale. Catherine Barkley is perhaps the palest

¹⁴ ARIT, pp. 80, 97, et passim.

¹⁵ THHN, p. 82.

¹⁶ Ernest Hemingway, Preface to The Short Stories of Ernest Hemingway, The First Forty-Nine Stories and the Play 'The Fifth Column' (New York, 1938), p. vi.

of the group (she is an English girl), with Marie Morgan, a bleached blond, next in line. But dark hair and tanned skin are also attractive on the Hemingway woman. Helen Gordon has dark hair. Renata, "my great beauty," has very dark hair, and Margaret Macomber, one of the dark-haired women, has a complexion which brought in the early thirties five thousand dollars when she endorsed a beauty product. Anita, the darkest complexioned of the group, is described in a stage direction as "very dark, but well-built," almost as though the two were, or might be thought, mutually exclusive qualities, with the former ordinarily undesirable.

Physical size is a distinguishing characteristic of the women. The majority are tall, though the height of a few remains indeterminable. Catherine Barkley, Dorothy Bridges, Countess Renata, and Maria are specifically tall women. Marie Morgan and Pilar are "big" women. Anita's height is uncertain, though her general build is recognized as being acceptable. But, the impression given by Anita's description is that she is short. The "average" stimuli seem to dictate this, since one knows she is dark, has a good build and kinky hair and is Moorish. This furnishes an example of Hemingway's letting a reader think he knows more than he actually does, for with no more information than reproduced above, there is a distinct idea of a short woman. While the height of Helen and that of Margaret Macomber are not specified, they are not short, stocky figures or in any way petite. Their attractiveness and the sense of vigor and movement preclude this just as surely as Anita's description precludes her being of great height, though this is not an ascertainable "fact." The heroines are almost all, therefore, either tall and slim or are big women. In fact, I do not believe there are a handful of women in

all of Hemingway's stories specifically named as other than of more than average size. None of the women considered here overshadow the heroes of the tale. Size is a common property, but the men dominate.

The heroines are not only relatively big women but they are in good condition and are well proportioned. None of them are anemic in looks or in performance.

"No," the Colonel said. "In America, they make such things of wire and of sponge-rubber, such as you use in the seats of tanks. You never know there, whether there is any truth in the matter, unless you are a bad boy as I am."¹⁷

The Colonel's somewhat ill-tempered jocularly about breasts serves to point out Renata's amplitude which she says belongs to the five sons they hope to have and to the Colonel himself. This passage is one of the few in all Hemingway's work specifically making any sort of satiric capital out of bodily features. However, while he has not identified physical deformity or incompleteness with personal, moral, or mental problems, he has identified physical perfection of a definite type with moral ideals. One typical feature of physical perfection for the women is well-developed breasts. Outstanding in the flat silhouettes of the 1920's, Brett Ashley has large breasts. Among those of procreative age, in the entire group only Catherine Barkley, Margaret Macomber, and Helen Gordon are not specifically given sizeable breasts. They are all described as extremely attractive, and it seems reasonable to conclude that they were not wanting or deformed by abnormal growth. An equation of the feature of womanly beauty with her worth to the hero, made specifically in Renata's case, is made implicitly with the others. In Green Hills of Africa, a work of

¹⁷ ARIT, p. 113.

non-fiction, the beauty of the hunt, the land, and the people is physically represented in a passage in which the hero (here, the author) reproduces his delight at encountering a pretty, well-breasted native girl.¹⁸ Of the twelve women considered here, only Marie Morgan and Helen, the wife in "The Snows of Kilimanjaro," ever have had an opportunity to use their breasts for children. The rest, under a variety of circumstances discussed in Section II, have found breasts of use only to the heroes.

Excepting only the Old lady, Pilar, Marie Morgan, and Anita (the last three of whom are considered physically attractive), the Hemingway heroines are long-legged, slim and very well proportioned. So well, in fact, that they resemble the "Petty Girl" whose long legs and big breasts decorated Esquire magazine during the 1930's. Marie Morgan and Pilar, who almost seem to have always been their present size, are fairly heavy women. None of the other women ever pay any particular attention to weight, though Catherine Barkley is warned to try to keep her baby as small as possible. Even the "middle-aged" Helen, and Margaret Macomber, well past thirty, are still as slimly desirable as the eighteen-year-old Renata. With the exception of the Old lady, of an indeterminate age and condition, the heroines have all kept in excellent physical condition. If they are soft anywhere, it is not apparent. Pilar, it is true, has some trouble breathing on the return trip after the journey to El Sordo's. Yet the trip was long in the hot sun, the trail a steep one, Pilar was nearly fifty years old, and the occasion of her momentary weakness is

¹⁸ Ernest Hemingway, Green Hills of Africa (New York, 1954), pp. 166-168.

turned to the use of Jordan and Maria. -In general, age has slowed none of the heroines. Sexually, age presents no problem. The Old lady's interests in life, theoretical or not, are certainly physically oriented. Pilar, the next oldest at forty-eight, feels active enough to intimate more than half seriously to Robert Jordan that she could attract him sexually. Marie Morgan at forty-five has felt no diminution of sexual capacity. And the middle-aged Helen, Brett at thirty-four, and Margaret Macomber are all easily up to the sexual and physical level set for their stories.

Generally, the heroines match the heroes in age, or are about as much younger as might ideally be thought desirable. Marie Morgan is two years older than her husband, Harry. Brett, thirty-four, feels Romero, who is nineteen, is much too young for her; but Jake is approximately her age. The great exception to the general rule is, of course, Renata. She is "nearly nineteen," and her lover, as he often reminds her, is "half a hundred years old." In three novels, The Sun Also Rises, For Whom the Bell Tolls, and Across the River and Into the Trees, Hemingway has created four characters who are between eighteen and nineteen years old. They are Romero, the bullfighter from the first; Joaquín, one of El Sordo's men, and Maria from the second; and Renata from the last. The suggestion in Renata's story is fairly clear that her age is connected directly with the age when the Colonel was badly wounded on the Piave River in 1918. The connections with the other stories are more speculative, perhaps; but there seems a direct parallel between the ages of all these people and their author's personal experience. It would appear that Romero, the unspoiled, innocent fighter came into being as a partial

avatar who, with an active, purposeful career ahead, is threatened with losing his innocence. / Joaquín, idealistic and hopeful, acts in the scene in which he is killed much as Hemingway may have acted when he was blown up and thought he had died. Maria, who is nineteen, and who was Joaquín's "sister," lives for both Jordan and Joaquín. The fact that Maria lives starts a turning point in the idealization. Renata completes a cycle that began when Hemingway was blown up and which he has finished. She represents directly rebirth for the ideal fictional hero, and at the least, some kind of exorcism for the author.

/The heroines, then, lack little or nothing in health or general physical suitability to make ideal companions for the heroes. And, while their attributes function both as symbols and as signals, prime movers, for emotions, these same attributes are at once recognizably familiar as an "average" standard of desirability and perfection./

But, since the heroine has to perform in works which stand out for their conversational rhythms and laconic brilliance, what they say will reflect the author's estimate of how well equipped they are to say it. Hemingway has always tried to suit his dialogue, in diction and subject, to the ideal (not the actual) speech of the characters milieu. In a well-known passage in Death in the Afternoon, he says:

If the people the writer is making talk of old masters; of music; of modern painting; of letters; or of science then they should talk of those subjects in the novel. If they do not talk of those subjects and the writer makes them talk of them he is a faker, and if he talks about them himself to show how much he knows then he is showing off.¹⁹

Hemingway's people may be illiterate; they are seldom simply slow unless

¹⁹ DJA, p. 191.

he deliberately sets out to make an unintelligent character. Even when he does this, however, there is a sheen to the stupidity, and inspiration to the dullness which makes the stupidity often seem the result of misdirected intelligence or a lack of feeling.²⁰ Hemingway has no beautiful, dumb blondes, born yesterday only to suckle children or nurture heroes. Almost all his stories demand great intelligence from the heroines. Foolishly, Hemingway has been called an anti-intellectual;²¹ and, happily,

²⁰ FWBT, pp. 183-184. Andrés' obtuseness seems almost first cousin to the reversed reality of the Elizabethan fool though he does not control the direction as the fool did. See also Scripp's bemusement and groping in The Torrents of Spring which arises from a quixoticism, not from dullness.

²¹ This charge of anti-intellectualism cannot be examined completely here; but for a few statements bearing on the topic, the reader may refer to R. P. Blackmur and Leslie A. Fiedler in "The State of American Writing, 1948: A Symposium," Partisan Review, XV (August, 1948), 861-865; 870-875. Cf. also Clement Greenberg on p. 876 of this publication who speaks contemptuously of "the Hemingway or Western intellectual," and Leslie A. Fiedler, An End to Innocence, p. 194. Mario Praz, "Hemingway in Italy," Partisan Review, XV (October, 1948), 1089, offers a theory which partly accounts for some attacks on Hemingway when he discusses what he calls "proletarianization" of art as an observable process in Hemingway's fiction. See also Hemingway on this topic in DIA, pp. 190-192. Max Lerner's essay, "Bull in the Afternoon," in McCaffrey, and Aldous Huxley's "Foreheads Villainous Low," in Music at Night (London, 1931), pp. 201-210, offer two additional points of view, of some interest. Probably Hemingway's best defense is his writing. The notion that he is an anti-intellectual seems easily vitiated by comparing what happens in and the spirit of "A Clean Well-Lighted Place" with the following from Pascal's Pensées, Part II, No. 160: "It does not need the universe to take up arms to crush him; a vapour, a drop of water, is enough to kill him. But, though the universe should crush him, man would still be nobler than his destroyer, because he knows that he is dying, knows that the universe has got the better of him; the universe knows naught of that." Whether or not one subscribes to Pascal's attempt to put meaning into nada, it is hard not to understand that both the old man and the elder waiter in Hemingway's story have not passed Pascal, morally and intellectually. They are externalizing a position which encompasses Pascal's awareness. There is a long jump from the somewhat pious pensiveness of Pascal to believable figures engaged in working out the details of dignified superiority at the same time they are fully aware of their position. It should be obvious that Hemingway has a profound respect for intellect.

there are few intellectual orgasms in his works; nevertheless, the heroines' high level of intelligence can be assessed indirectly, and will be found just a little below the heroes'.

She had a very perfect oval face, so perfect that you expected her to be stupid. But she wasn't stupid, Wilson thought, no, not stupid.²²

With occasional exceptions including this quotation about Margaret Macomber and a reference in The Fifth Column, intelligence as such is rarely mentioned in Hemingway's stories. The usual treatment of the topic comes through situation and implication. The stories are affairs of courage, loyalty, and love. Intelligence seems to arrive full-blown, neither developing nor playing any especial function since everyone appears mentally equal to the tasks devised. Few Hemingway readers would expect Margot to be stupid, no matter how perfect an oval her face made, though it should be noted that Wilson, for one, equates a type of perfect beauty with stupidity, not an uncommon misapprehension in America today. Hemingway seems to have felt, with Descartes, that "Good sense is of all things in the world the most equally distributed."²³

Considered as a group, all the Hemingway heroines are mentally quick. No unintelligent women move within the stories being considered. Of all Hemingway's women, perhaps the only ones who can be considered mentally slow are two of the whores in "The Light of the World," the waitress whom Scripps marries in The Torrents of Spring, the writer of the letter "One Reader Writes," and, possibly, Luz of "Up in Michigan."

²² "SHL," First Forty-Nine, p. 107.

²³ René Descartes, Discourse on Method, Part I, p. 1.

There are many examples of faulty application of intelligence (the Old lady), or emotional disturbances which negate intelligence (Luz' case, essentially), and of failures of understanding (Dorothy Bridges); but, whether sympathetic or unsympathetic, the Hemingway woman easily equals or surpasses her contemporaries in perceptive abilities. Subnormal mentalities do not exist, and stupidity is equated closely with lack of savoir faire. For example, Phillip, the hero of the play The Fifth Column, calls Dorothy Bridges lazy and useless, yet goes out of his way to praise her mind. He eventually chooses Anita, much below him in economic and social status, who is presented as an intelligent woman combining a good mind with understanding of what the decaying situation in besieged Madrid demands. Dorothy's failure, leading to the break with Phillip, springs from her not adhering to the code which operates in Madrid; with people starving and actively fighting, she buys a fur neck-piece with black market pesetas -- a moral, not an intellectual dereliction.

The heroine of To Have and Have Not, Marie Morgan, exhibits no exceptional mental powers, yet both she and her husband are portrayed as inarticulate rather than mentally deficient. Their mental alertness consists in responding quickly and efficiently to their situations with the tools they have. Hemingway is careful to tell us, by way of pointing up the code differences, that Marie is an ugly, stupid woman through the words of the drunken writer, Richard Gordon, an appraisal which ironically applies only to his own deficiencies.

Helen, the rejected wife in "The Snows of Kilimanjaro," and Margaret Macomber are both "unsympathetic" characters. They lose favor through

non-adherence to the code, through having only partially understood and delivered the right conduct, but not through lack of capacity.²⁴ Even the Old lady of Death in the Afternoon, one of Hemingway's most strawlike and unsympathetically treated characters, responds clearly and quickly with her questions. She is not aficionado; but she is anxious to learn. Her answers and questions appear unperceptive only because her understanding fails, because preconceived notions of how she is supposed to feel have formed a barrier between her and "the sequence of motion and fact" which made the emotion. Though created for purposes of satire, the Old lady demonstrates Hemingway's inability to be dull about insensitivity.

Since Hemingway has tried not to put literary shop talk into the mouths of boxers, touts, and their wives, and since few of the heroines appear in stories about artistic people, evidence concerning the formal education the women have received is also indirect. However, the heroines form a fairly literate group. There is roughly the same equation between the heroines' accomplishments and the milieu in which they appear

²⁴ The following exchange from DIA, p. 95, illustrates that right conduct according to the code extends even to manners of speech; and that the code is not solely a fictional device.

Author: Madame, neither do I and it may well be that we are talking horseshit.

Old lady: That is an odd term and one I did not encounter in my youth.

Author: Madame, we apply the term now to describe unsoundness in an abstract conversation or, indeed, any overmetaphysical tendency in speech.

Old lady: I must learn to use these terms correctly.

as between their native abilities and that of others in the stories, the exception, again, being the hero. The Old lady, for example, appearing in a book which deals much in talk of art and aesthetics, has a lively interest in and knowledge of books. Her taste, however, is supposed to be ridiculous to the cognoscenti, to those who understand the translation of the code into terms of literary criticism. She is interested in stories of the sexually abnormal whom she calls "those unfortunate people;" William Faulkner is a favorite author. The disconformity between her notions and the author's rest on her poor judgement and false ideas, not on her ability. In all the stories, the heroines fit easily into the literary background whenever they might naturally be expected to do so. The only major exception seems to be P. O. M. in Green Hills of Africa, who takes a far rear seat when literary or artistic topics come up. Personalities from lower economic levels, like Marie Morgan, do not, to be sure, discuss Shakespeare but her cultural attainments fit the situation. Perhaps the most literate heroine is Countess Renata, partly because Colonel Cantwell spends so much time talking art and letters, and partly because she is heir to the wisdom and culture of her lover and of her hometown, Venice, the city by the life-renewing Adriatic. In Hemingway's work, there are no marriages or liaisons of intelligence with stupidity.

No Hemingway heroine ever shows more intelligence or more literary understanding than her hero. From Lady Brett Ashley to Countess Renata, they listen avidly to the heroes' explicit or implicit pronouncements on art and architecture and literature. They do not contradict him, for contradictions of this nature are not understood to be possible.

Differences do not arise as challenges to the heroes' judgement. There may be occasions when the heroine's intuition presents insights beyond those the hero is able to reach immediately. But he always understands them quickly. Yet there are many more instances when the hero "understands" things the women cannot.²⁵ Much of the talk between Colonel Cantwell and Renata presents a mental sparring match with each uttering oracular sentences which the other may or may not understand. But the Colonel has an edge, due mostly to his knowledge that his death is nearer than Renata realizes. Pilar, of For Whom the Bell Tolls, the greatest example Hemingway had created of an earth-mother with almost infinite "heart wisdom," comes as close as any Hemingway woman to matching the hero in intellectual awareness. Her accomplishments tend, though, toward occult perceptions of time rather than toward rational perceptive processes. She is definitely subordinated to Jordan, to El Sordo, and often to Pablo, in all questions of planning and execution. She can foretell Jordan's death by palmistry, can even smell it coming; but she cannot help with plans for the bridge, for retreat, for placing of guns, nor does she understand where and how her efforts can help her own cause most.

While some of the women "know" things, they never quite measure up to the heroes in brains or reasoning powers. Many times, they lack the kind of understanding Pilar has. Harry, the writer in "The Snows of Killmanjaro," "understands" when his wife does not; and Jordan "understands" when Maria does not. Even those men more or less unsympathetically

²⁵ See "SK," First Forty-Nine, pp. 158, 172.

portrayed, like the lover in "Hills Like White Elephants," are lacking only in values, not in rational intelligence. An extreme example of an unsympathetic character who matches the women in mental ability is Robert Cohn of The Sun Also Rises. Cohn's trouble is certainly not lack of intelligence or literacy. He perhaps has too much of both for the comfort of the others, and for his own good. His chief trouble is that his kind of intelligence is out of place, he cannot understand and therefore cannot observe the code, he "behaves badly." Jim, the blacksmith in "Up in Michigan," moves with planned understanding to satisfy himself at the expense of the girl who has responded blindly to her glands. Jim feels good after hunting, working, eating, and seduction; and he is therefore intelligently moral. In "The End of Something," an early Nick Adams story, the same pattern holds true. Nick has to work hard to establish in the heroine's mind the elemental fact that for now they are through because "It isn't fun any more." Marjorie's unwillingness or inability to accept the break is equated with inferiority.²⁶

Though she does not possess exceptional mental powers, the Hemingway heroine can nearly always depend upon being quick, upon speaking and acting on the basis of an intelligent reaction to her world. She may even accomplish something of artistic value as Dorothy Bridges had, and she will converse readily with her lover on cultural subjects. She will not, however, surpass him at any time in reason or art. And she must often expect to lose rapport with him through her inferior or

²⁶ First Forty-Nine, p. 208.

misguided understanding of the nature of things. The wrong upbringing, an accident of experience, can negate the power of intelligence and bring about what is almost always shown as a tragic consequence. Sometimes, even the loss of emotional rapport seems roughly equivalent to the way things are; for, as Harry discovered in "The Snows of Kilimanjaro," it was possible for him to make a woman happier by lying than when he really loved her. "How could a woman know that you meant nothing that you said; that you spoke only from habit and to be comfortable?"²⁷ The stories treat the lovers' loss of contact sympathetically; but once the contact is gone, the heroine's intelligence even when combined with her desire to adhere to the code is never sufficient to restore it.

Physically desirable, mentally alert, having the sound mind in an agreeable body, the Hemingway heroine has also the means to be independent and mobile in the ways and to the degree essential. She nearly always has enough money to provide her with education, clothes, and background suitable to the story in which she appears; and this usually turns out to have been a middle-class income. Extremes of wealth or poverty usually are represented for special purposes and the mean remains comfortably "average." As one hero comments:

She has the same background all American girls have that come to Europe with a certain amount of money. They're all the same. Camps, college, money in family, now more or less than it was, usually less now²⁸

This statement about Dorothy Bridges in The Fifth Column applies with

²⁷ First Forty-Nine, p. 157.

²⁸ FC, First Forty-Nine, p. 77.

only slight modification to Helen, to Margot Macomber, to Helen Gordon, and to Brett Ashley. Presumably, since she is travelling in Spain seeing the country after a fairly well insulated girl and womanhood, the Old lady fits the description, too. These six heroines, while not all Americans, all have either wealthy backgrounds or moderately wealthy ones. Even though he has used financial excuses as reasons for not wanting children, Helen Gordon mentions specifically her husband's financial ability to travel, to vacation in Key West. Of this group, only Helen, the wife in "The Snows of Killimanjaro," is explicitly described as wealthy or rich. She and Countess Renata are in a separate, definitely affluent class. Perhaps next in rank according to wealth comes Margaret Macomber -- before the murder. For, while Francis "had too much money for Margot ever to leave him," her beauty may have brought her money from endorsements, and she had social background enough for Francis' wealth. Money does not present many problems in A Farewell to Arms; but when the couple need money, Catherine Barkley can supply what is necessary by sight drafts on her father in England. Lady Brett Ashley receives five hundred pounds per year, a fairly good sum in 1926, though she finds herself able to spend a great deal more. In For Whom the Bell Tolls, existence has been placed pretty generally on a daily basis, with food, drink, clothing, and war matériel as the only items of interest. Money, therefore, does not have importance in the heroine's situation. It should be remarked, though, that Maria's father was the mayor of his village; and Agustín lets Jordan understand that Maria does not come from a low economic and social group. Though Pilar, as Pablo's wife, fighting the good fight, is now reduced to

subsistence, she once was the proud consort of successful bullfighters and much higher in social recognition. Thus, of twelve heroines, all but two of them are, or have been, very definitely "haves," having been to the manner born or bedded. The two obvious contrasts in economic power and social position are Marie Morgan and Anita. And both of these women appear in stories in which economic contrast forms a significant arrangement. Marie Morgan's want contrasts with the plenitude given the women tourists. Anita's poverty, as well as her adjustment to the war, contrasts with Dorothy Bridges' unthinking, impoverished social conscience and her moneyed background. Compared with their opposites, Marie and Anita receive favored treatment, though it would be unfair to say their poverty is seen as a virtue. Rather, Dorothy's and the tourists' lack of taste is treated as a vice in situations which demand different behavior. Except for Marie and Anita, who are employed as contrasts, there are no Hemingway heroines whose financial background is not at least middle class.

Wealth, however great, presents no obstacle to the heroine, providing that she knows how to use it and providing that the hero does not decide to turn on her. Countess Renata, for example, has a great deal of money; but this does not make her trouble. Nor is it a barrier between her and the Colonel. But, if the hero turns on the heroine for any reason, as Phillip turns on Dorothy in The Fifth Column, or Harry on Helen in "The Snows of Kilimanjaro," it may be because wealth has been rankling him. "Conspicuous consumption" bothers the heroes, and especially any implication that they may be dependent on the woman's wealth. There is no pretension that radix maiorum est cupiditas, or

that the poor, honest poor ought to inherit the earth in any of Hemingway's stories.²⁹ There is, however, the suggestion that too much money and consequent soft living may produce moral decay.³⁰ And there is an assumption amounting almost to a requirement that the Hemingway heroine have access at some time in her life to money for education, travel, and the accumulation of experience and international know-how.

A sizeable group of the twelve heroines does not earn money or do work that is self-supporting. Some of them, of course, are housewives, or are keeping house, and so not expected to provide monetary support. Helen, Helen Gordon, Margaret Macomber, Pilar, Maria, and Marie Morgan are all householders. But, if we disregard the Old lady who has retired and is presumably out of the running, only Anita and Catherine Barkley have anything resembling a profession, trade, or career. And Anita's seems more largely devoted to Phillip than a strictly business-like approach would require. Catherine's career as a nurse depends entirely on the war so far as we know. Both because the war demands nurses and because war had destroyed her first lover, she is a nurse; but she is

²⁹ Hemingway has been reviled both for not having his people sing the "Internationale" or Wobbly songs, and for their non-attendance at the weekly Rotary luncheon, as though these phenomena were, in fact, distinct and representative of widely different views of human nature. Or as though either had any place in enjoyment or understanding of his work. See J. Kashkeen, "Ernest Hemingway: A Tragedy of Craftsmanship," in McCaffrey, passim, for an example of this type of criticism. Hemingway's artistic errors always get magnified by his refusal to pay homage to economic theory. His economics can easily be understood by reading his books; and should alarm no one. But who knows and who cares what Chaucer thought of Magna Charta? One of the great joys in reading Hemingway is that he pays more attention to his people than to the Willie buttons they may have or have not.

³⁰ This is implicit in "The Snows of Kilimanjaro." Explicit in GHA, pp. 20-23.

not a professional. The Hemingway heroine lives completely with her lover; whether or not she has independent means, she does not make a place for herself, nor use her beauty and intelligence off the reservation.

In the four stories under consideration in which there is an important disparity between the hero's wealth and the heroine's ("The Short Happy Life of Francis Macomber," "The Snows of Kilimanjaro," The Fifth Column, and Across the River and Into the Trees), money furnishes either a barrier to perfect love or is a sign of decadence. Part of Margaret Macomber's moral instability can be traced to her dependence on Francis' fortune. In "The Snows," Helen's possession of great wealth takes much of the blame for Harry's decay. Countess Renata's money, while not condemned out of hand, makes the Colonel somewhat uncomfortable, and he refuses to be placed in anything remotely construable as a subordinate position. Dorothy's money bothers Phillip chiefly because it represents misplaced power. So money, when associated with decadence of any kind, is nearly always also associated with the heroine.³¹

It would seem clear then that the Hemingway heroine is created and judged according to well-recognized standards of the American middle class: her wealth is sufficient for her place; she puts little special value on money since she has enough; the misuse of or presence of too much wealth causes familiar problems solved in familiar ways (usually difficulties in love); wherever her place may be, a career cannot come

³¹ Margaret Macomber's money comes from Francis; but her love of his money produces her trouble, or symbolizes it. His trouble comes from another source.

ahead of love; and, a comfortable, median amount of money seems the ideal.³²

As an independent personality, the Hemingway heroine nearly always is physically attractive. Her features usually include long hair, a light clear skin, a trim, tall figure, vigorous health and youth. She has a quick mind, and is superior in ability and sensitivity to her situation, yet never superior to her lover. Her education enables her to follow the man's lead, but not to initiate the moves. Her family finances have provided her with training in using both mind and body for sensual enjoyment -- she knows the difference between Fundador and grappa. Her background has prepared her for intelligent, if anguished, reactions to her environment. Mind, body and money have created her as an ideal person to participate in a sporting code which demands certain observances according to the situation and terrain. These behavior patterns are recognizable as an "average" of middle-class America in a similar situation. They reflect, in other words, what is current. It is also true, perhaps, that they have helped to create what is current. Like Tom Sawyer whose "noblesse oblige" and other notions derived directly from the romances he loved, or like Don Quixote, many readers (perhaps all to a degree) obtain their patterns of living and behavior from fiction. Hemingway's fiction has affected a great number of people who felt that printing stories about lost souls suddenly

³² It is interesting to recall that Hemingway is reported to have had an actual exchange with F. Scott Fitzgerald on the subject of wealth which he used in "The Snows of Kilimanjaro" as follows: "He remembered poor Julian and his romantic awe of them and how he had started a story once that began, 'The very rich are different from you and me.' And how some one had said to Julian, Yes, they have more money."

obligated them to get rid of theirs, somehow, anyhow, and quickly, John Aldridge and Malcolm Cowley have both testified to the imitative effect on manners which Hemingway's books have had.³³ But Hemingway himself is too good a reporter to have depended upon his reading for observation of people. His heroine derives in physique, personality, and background directly from an artistic method working upon what was observable, and a little of what was wished for.

Situation and terrain, "the shape of a country and the pattern of a month's action," have perhaps more effect upon the total definition of the Hemingway heroine than what she, as a single person, can have upon them. And part of that situation, perhaps the largest part for the Hemingway women, must be the men. It is the purpose of the next section to discuss the heroine in her direct relations with the hero.

³³ John Aldridge, After the Lost Generation (New York, 1951), pp. 22-25. Aldridge's ideas, many of them, seem largely derived from his reaction to an early enthusiasm. See also Malcolm Cowley, Exile's Return (New York, 1934), p. 7, et passim.

SECTION II: THE HEROINE VIS-À-VIS THE HERO

Though they often dream of a future which includes such cheerful rewards as trips to Niagara Falls and the Golden Gate¹ or living in a cottage in Missoula, Montana, the Hemingway heroine and hero are confined to a quite brief enjoyment of each other. One would expect the enjoyment to be ideal, for the heroine is beautiful and the hero virilely attractive. But, their sexual values and standards show no remarkable deviations from traditional behavior in romantic fiction of middle-class fact. So, a certain amount of adolescent antagonism and male ambivalence become evident.² The woman is considered weaker than the man, needing protection; and the familiar double standard exists.

Talking with a friend at a Venetian bar late one winter afternoon, Colonel Richard Cantwell looks out into the darkened street to see Countess Renata approaching, and he decides that "this was a girl you could recognize if it was much darker than it was at this hour."³ As it is with Renata, so it is with nearly all the Hemingway women. With only two exceptions -- Pilar and the Old lady -- the Hemingway heroine

¹ See FTA, pp. 219, 220. Catherine's desire to see Niagara Falls and the Golden Gate, especially as this is just before she dies, illustrates Hemingway's use of functional symbols for double effects of irony and simple pathos.

² The antagonism is termed "adolescent" in opposition to the type of sardonic maturity which has jelled into James Thurber's cartoons.

³ ARIT, p. 80.

is an absolutely beautiful woman. Pilar, though terming herself ugly many times during the story, is contradicted good-naturedly by the others in the same spirit. No one else calls her ugly. When Pilar jokingly says she will kiss Joaquín, she says he was panicked by the idea, possibly revolted. He denies this gallantly. But Pilar protests so much about her ugliness that no one thinks of her as ugly; and the reader can think her ugliness something not too difficult to peel off for her beauty. She fascinates Jordan in her character of seer and earth-mother, perhaps attracting him physically as well, as she says she could. In the same way, it may be remembered that Marie Morgan was described as "an appalling looking woman" by the writer, Richard Gordon. But his opinion clearly does not count, being used chiefly to draw attention to his shallow perceptions. Marie is depicted in the third person as "still handsome," and Harry certainly thinks she is beautiful. None of the heroines have imperfections in their faces or bodies; blemishes, warts and beauty spots are unknown.⁴

Physical beauty belongs traditionally to the heroine of nearly every love story; chiefly and customarily this beauty depends upon the lover's eyes. The Hemingway heroine's beauty is unquestionably absolute, related to an ideal standard, not at all dependent on the lover.⁵ At

⁴ Always excepting Catherine Barkley's narrow pelvis. This blemish, it should be recognized, is almost a deus ex machina, not appearing until the love story has run its course.

⁵ Harry Levin, op. cit., p. 603, observes, "if beauty lies in the eyes of the beholder, Hemingway's purpose is to make his readers beholders." Levin's remark is essentially correct, consonant with Hemingway's purposes stated in DIA (see Section I, p. 10, n. 6). However, I believe the reader, in a way, is trapped by the method. Since the heroine's beauty is absolute, there is no way for the reader to understand

his moments of strongest repulsion and hatred for what she represents, the hero, perhaps as part of his self-protection, recognizes the heroine's beauty. Some of Hemingway's most beautiful women appear in stories that are hardly love stories; therefore, beauty is not a traditional or artistic requirement. / Margaret Macomber was too beautiful for her husband to abandon her. Harry's wife, Helen, in "The Snows of Kilimanjaro," attracts him though he hates her. / Brett is a "lovely piece," not only to Mike, but also to Jake, Romero, Cohn, Bill Gorton, the riau-riau dancers, and presumably even to the scowling Montoya, who sees the threat she presents for the young bullfighter. / Sister Cecilia, in the short story, "The Gambler, The Nun, And The Radio," is beautiful. Nick Adam's girls invariably look good. Perhaps the only other women besides Pilar and the Old lady in all Hemingway's work who can not be said to be beautiful, are a few like the five whores in "The Light of the World," or the elderly waitress from "Wordsworth's country, you know," who appears in The Torrents of Spring. / There is no ambiguity in the quality of beauty for Hemingway's heroines. They have it, and it is of the right kind. The physical descriptions given, as discussed in Section I, indicate that her beauty is composed at least partially, of the familiar features found in American magazines and advertising. Other features of her beauty can be supplied by the reader as he may prefer.

a situation except as involving a beautiful woman. He is locked into an ideal situation. Therefore, in addition to the titillative purpose suggested by Mr. Levin, an exact artistic purpose is served: whether desirable or not, the single, defined impression of beauty remains, which serves the end of unity and limits the possible interpretations of actions. This is discussed further in Section IV.

Reflected beauty works by reversing traditional forms. The Hemingway hero almost always has spiritual or moral beauty for the heroine; and he is therefore physically desirable. He almost always describes himself or is described by others as ugly. Masculine good looks are avoided in order to concentrate on more "manly" qualities. In the early part of the story, Francis Macomber's handsomeness is part and parcel of his cowardice. His ascension into Wilson's favor takes place at the same moment that his wife's rifle slug tears away his face. Robert Cohn has good looks; and there are implications that his good looks are part of his problem. Bill Gorton, Jake's friend, characterizes his own face as ugly. Generally, Gorton's behavior contrasts directly with Cohn's bad manners. Harry Morgan's face is depicted as rugged, though his wife and Mrs. Laughton, a tourist, say he is "beautiful." Clearly they refer to sex appeal, not to classic regularity. Colonel Cantwell almost sings a paean to his ugliness, which contrasts with Renata's beauty. His is the bloody head of experience which remains courageously unbowed. The effect of the men being physically ugly or rugged looking is to equate male beauty with weakness and, on the positive side, to find an equation between male strength, courage and manly behavior with the scarred, weathered, beaten face. Female beauty, therefore, achieves not only an absolute standing but also becomes depersonalized, shadowy, and moves through the stories as a kind of background or stage prop for the occasion. Female beauty is no more human than the qualities of the personified, active landscape. One does not go to bed with a woman who is not beautiful, nor with a handsome man. Beauty is something to be struggled for, as Helen's was at Troy, a guerdon; or occasionally, when

love has gone sour (as in "The Snows of Killimanjaro") it is a convenient night depository for what has been saved from the day's operations.

Desired by everyone, a beautiful woman who forms a liaison with a distinctly unhandsome man might be expected to cast another line at times. Yet the attraction between Hemingway's men and women, at least that of the men for the women, cannot be presumed to exist only on a physical basis. Courage, loyalty, integrity and similar virtues combine with virility to hold the women. In the one instance of infidelity, Margaret Macomber's, the near-equation of Francis Macomber's handsome face with his cowardice drives his wife into the white hunter's bed. After Wilson kills the lion which had terrorized Macomber, Margaret kisses him and calls him, "The beautiful red-faced Mr. Robert Wilson."⁶ It is this contrast between physical attractiveness and moral disease in the Macomber story which sharply discriminates among those who follow the code and those who do not. The man owes his attractiveness to moral quality, not to handsome features. So this colloquy between Frederic Henry and Catherine Barkley on the occasion of their going to a cheap Milanese hotel, "our fine house" as it becomes, assumes a deeper irony than that provided by the romantic presence of war:

"I never felt like a whore before," she said

"You're not a whore."

"I know it darling. But it isn't nice to feel like one."⁷

Except for Margaret Macomber, the Hemingway heroines are perfectly

⁶ "SHL," First Forty-Nine, p. 120.

⁷ ETA, p. 114.

faithful to their men. Though Brett Ashley has affairs throughout France and Spain, she is faithless neither to Jake nor Romero. Having been rejected by her husband, Helen Gordon starts wandering, but only then. As long as love exists between the two, the woman will remain chaste. She may, in fact, be very little experienced before meeting the hero. So far as can be known, Catherine Barkley, Maria, Helen Gordon, Renata, and Margaret Macomber may have had no sexual experience. In contrast the heroes of every work have had a sufficiency of sexual experience. Francis Macomber's knowledge of sex has come largely from books, and this constitutes a black mark. So far as sexual relations outside marriage are concerned, Hemingway heroines seek them on much the same basis that Chaucer's Criseyde or Keat's Madeline did, on the basis of love, as plausible a reason as has yet been suggested. Only five of the works considered here (A Farewell to Arms, The Sun Also Rises, For Whom the Bell Tolls, Across the River and Into the Trees, and The Fifth Column) are relevant in this connection. But in these five, marriage is not considered a prerequisite to sexual relations if the couple love one another.⁸ Conversely, marriage brings no guarantee of bliss. Thus, Hemingway's heroines encounter or promulgate no very strange or difficult situations vis-à-vis sexual standards. The same middle-west, middle-class, mid-Victorian standards of behavior which have been celebrated for years in all directions and among all classes remain undisturbed. The double standard retains its validity for the

⁸ Of course, Brett Ashley's frustrated ducking into affairs with no pretense that love was a prerequisite forms an exception to this requirement, though Brett's behavior is intended to reflect the impossibility of love, rather than to discredit what exists.

Hemingway code. Oak Park, Illinois, according to Charles Fenton, finds it hard to understand how Ernest wrote as he did, having been born and brought up in Oak Park.⁹ Yet Hemingway's moral code cannot shock Oak Park a great deal. Very probably, what offends Oak Park is that Hemingway has printed words and presented situations in a more clearly defined, less pruriently allusive fashion than when the same words or situations are mumbled among Oak Park's armchairs or cautiously shouted as nineteenth-hole smut in its locker rooms. Yet Hemingway has left many of Oak Park's main assumptions comfortably alone. The double standard for men and women varies only faintly from the familiar pattern in the cases of Marie Morgan and Anita. Both women were promiscuous at one time or another. Marie, however, found an ideal husband in Harry and remains perfectly faithful to him. Anita's trade of prostitution happens to be more in tune with the demands of besieged Madrid than Dorothy's single-minded, selfish love. Both women are forgiven as quickly as Mary Magdalen.¹⁰

⁹ Charles Fenton, "Ernest Hemingway: The Young Years," The Atlantic Monthly, CXCI (March, 1954), 26. In this, one of a series of articles for The Atlantic Monthly excerpted from his book, The Apprenticeship of Ernest Hemingway. The Early Years (New York, 1954), Fenton emphasizes Hemingway's prosperous, suburban, middle-class community-conscious background. Fenton feels that Hemingway's attitudes were largely formed by this background, added to a few important early experiences before 1924: his outdoor vacations in Michigan, the bad wound received at Fossalta, Middle East reporting, and an unfortunate love affair.

¹⁰ Oswald Robert Kuehne, "A Study of the Thais Legend with Special Reference to Hrothsvitha's 'Paphnutius,'" Unpublished Doctoral Dissertation (Philadelphia, 1922), offers some interesting source material for a study in differing treatments of the repentant prostitute. Some of the tradition suggests possible parallels, if not origins, for Marie Morgan, Anita, even for Brett Ashley. Sentimentalizing of the true-blue prostitute with the golden heart surely does not originate with Hemingway or Stephen Crane.

The prevalence of the double standard does not mean the heroes all have affairs. Except for Harry in "The Snows of Kilimanjaro," the heroes all are faithful to the women. They are, however, presumed to have had considerable sexual experience and to be better lovers for it. The only heroes who surely have not had enlightening affairs are Richard Gordon and Macomber. For both these men, inexperience is tantamount to weakness, even to unworthiness to hold their present women. The plain virtues celebrated in Hemingway's works seldom transgress current American thought in any way, if that thought is measured by current literature, motion pictures, sermons, laws, or practices.

In a well known passage from Death in the Afternoon, the Old lady asks Hemingway if he knows any stories of "those unfortunate people," meaning the sexually abnormal. To this Hemingway replies, "A few, but in general they lack drama as do all tales of abnormality since no one can predict what will happen in the normal while all tales of the abnormal end much the same."¹¹ Hemingway's fictional attitude has held pretty closely to this principle. With few exceptions, the Hemingway heroine's physical relationships with the heroes are "normal, well-adjusted," and quite conventionally handled.¹² Male dominance is presupposed. When it is missing, the double standard is upset and trouble results as in the Macomber story. An element of adolescent courtship and struggle enters some of the stories like "The Snows of Kilimanjaro,"

¹¹ DIA, pp. 179-180.

¹² A story like "The Sea Change," which deals with a lesbian, does not provide an exception. The girl's predicament is handled with sympathy and no sentimentality, and the theme is related to her lesbianism only on a literal level.

and Across the River and Into the Trees. This usually derives from a challenge to male dominance and the hero's ambivalent attitude towards sex. But complete submission brings the heroine at least physical satisfaction.

Sexually, the heroines are entirely adequate. That is, naturally, they have at least normal desires, are well satisfied with their lovers and give as good as they receive. When there are exceptions, these constitute important and unhappy aberrations from a desired standard. Brett, for example, runs from one bed to another because she is unable to find satisfaction in any. Yet, clearly, this takes place because Jake is impotent for her.¹³ The norm would place the two together, with no implication that they might not be correctly matched. Margaret Macomber's husband had not dominated her as she needed because he had not "come of age," had learned about sex "in books, too many books." Coming of age meant "More of a change than any loss of virginity." The immediate push given Margaret into Wilson's bed came about through a spectacular example of Macomber's cowardice. His polite indecisiveness

¹³ This is not to say that Brett's desperate attempts to shape her life or that Jake's emasculation do not have wider significance, nor that, even on a literal level, they could have been "happy" in the conditions which obtain around them. These lines, the last in the novel, extend the problem far past the level of gratification by the ironic juxtaposition of phallic image and mechanistic disorder. See SAR, p. 212:

"Oh, Jake," Brett said, "we could have had such a damned good time together."

Ahead was a mounted policeman in khaki directing traffic. He raised his baton. The car slowed suddenly pressing Brett against me.

"Yes," I said, "Isn't it pretty to think so?"

and his "great tolerance" towards everyone including himself, compared to Wilson's strict, taciturn, single-minded discipline, recall a similar comparison between Chaucer's Troilus and his Diomedes. Neither Macomber nor his wife behave as though sexually deficient. After eleven years of marriage, they both "crap out." Helen Gordon's situation in To Have and Have Not resembles Margaret Macomber's. Both husbands lack something equivalent to physical and moral courage,¹⁴ -- a kind of natural sexual know-how, without benefit of Havelock Ellis. Both Macomber and Gordon lack what D. H. Lawrence called "lithyphallic authority" over their women, by which Lawrence meant the masculine dominance necessary to keep women in their husbands' beds. It seems probable that Hemingway also believes such dominance makes for the most desirable marriages. Both in fact and in symbol Macomber regained his authority with his actions in the buffalo hunt, and it cost him his life. Gordon's story is left up in the air, though by the end of the novel moral and domestic ruin have become synonymous for the Gordons.¹⁵

¹⁴ Remembering that the requirements of fiction by no means equal those of philosophy, the following passage from page 63 of DIA is of interest in connection with Hemingway's attitude:

So with any book on mountain ski-ing /sic/, sexual intercourse, wing shooting, or any other thing which it is impossible to make come true on paper, or at least impossible to attempt to make more than one version of at a time on paper, it being always an individual experience, there comes a place in the guide book where you must say do not come back until you have ski-ed /sic/, had sexual intercourse, shot quail or grouse, or been to the bullfight so that you will know what we are talking about. So from now on it is inferred that you have been to the bullfight.

¹⁵ Hemingway has made it clear that he does not think it necessary to neatly tie together everything at the end of a story, nor does he often provide the O. Henry sort of ending which would have made his

Sexual maladjustment of any kind consistently produces an unhappy situation for Hemingway's heroines. And they can depend upon at least a presumption of mechanical harmony.

Carlos Baker finds that Hemingway celebrates the "normal male-female relationship" as a healthy thing.¹⁶ Another commentator finds Hemingway similar to Sherwood Anderson in treating sex as a normal, natural affair. There is, however, an evident difference in Hemingway's attitude in works written after A Farewell to Arms. This difference is one which departs slightly from traditional literary patterns of romantic love. As discussed later in Section III, a final involvement is impossible for the lovers. Yet Hemingway's concern for behavior changes to concern for behavior plus political power. Both prevent complete engrossment of the man with the woman. The girl who thinks that the world will be well lost for love will be disappointed. The man will give his all only for politics or another abstract ideal which is not love. So the woman sometimes becomes more of a vessel for superfluous energy than a woman whom custom cannot stale. Dorothy Bridges and Helen of "The Snows of Kilimanjaro" both give way before ideals: politics in the former, search for integrity in the latter's case.

stories acceptable earlier than they were, instead of their being called "sketches." He has trusted the reader's ability to supply conclusions from the knowledge of situation and mood which he has furnished. On page 182 of DIA the following exchange takes place:

Old lady: And is that all of the story? Is there not to be what we called in my youth a wow at the end?

Author: Ah, Madame, it is years since I added the wow to the end of a story. Are you sure you are unhappy if the wow is omitted?

¹⁶ Hemingway, The Writer as Artist (Princeton, 1956), pp. 136, 137.

Both John Atkins and Edmund Wilson have noted what they feel is an antagonistic attitude towards women in Hemingway's work.¹⁷ Perhaps these men are correct so far as their deductions apply to the author's attitude. Certainly there is evidence of such a position. The relationship of Harry and Helen in "The Snows of Kilimanjaro" indicates that a type of youthful sparring plays some part in their feelings. Sex represents "destruction" for them, as though there were an unresolved conflict, beyond the ironic implications in the story, which is revealed in their choice of metaphor. The important point, however, seems to be that sex has an ambivalent function for the hero. It can represent not only animal attraction but also spiritual values; but no matter how desirable the heroine, she threatens the hero's integrity.¹⁸ (Where Phillip goes, he "goes alone." Robert Jordan cannot have "a woman doing

¹⁷ See Atkins, op. cit., pp. 201-216, 217-230, et passim; and Wilson, The Wound and the Bow (Cambridge, Mass., 1941), pp. 237-240.

¹⁸ In Section IV, I have shown what seems a plausible reason for this fictional "necessity": that the continuing purpose behind Hemingway's work is creation of a new heroic mythos and that this is so difficult of attainment in an age where today's mysticism (or fictional psychic truth) so quickly becomes tomorrow's "Elementary Psychology," that the creation has to be constant, rapid, and, to a degree, ruthless. The following passage from page 23 of GHA indicates Hemingway's awareness of the superficial aspects of easy categorizing. Kandisky, the avid Austrian reader, has mercilessly pumped the author for his views. Finally, Kandisky says:

"Tell me first what are the things, the actual, concrete things that harm a writer."

I was tired of the conversation which was becoming an interview. So I would make it an interview and finish it. The necessity to put a thousand intangibles into a sentence, now, before lunch, was too bloody.

"Politics, women, drink, money, ambition. And the lack of politics, women, drink, money and ambition," I said profoundly.

as I do.") The women are always completely attracted to and wrapped up in the men. The men, dominating by right, are the only ones who can afford the luxury of ambivalence.

Love, for the heroine, has no ambivalent meanings. She lives for the hero's satisfaction. And, as with most women, her completely harmonious relationship with the man indicates to her that this should be memorialized in the form of children. Maria asks a natural question of Robert Jordan (with only a small amount of political coloring, as though she needed an excuse for speaking of the subject). "And how can the world be made better if there are no children of us who fight against the fascists?"¹⁹ This is a question Jordan cannot and does not try to answer. Now, it has been remarked that the Hemingway heroine never has a child and that she never considers the duties of bearing and raising children.²⁰ It is true that only in A Farewell to Arms does a liaison between the lovers result in childbirth; but perhaps the fact that the heroine never has a child within the limits of the books should be distinguished from her desires and proclivities. First, the fact that she never has a child can partly be accounted for on the basis of time. Of the nine works considered here (which include all his novels and stories purporting to take place over more than a few days), only two provide the ordinarily required nine-month gestation period. Artistic foreshortening can do wonders, but it can hardly produce a baby in the

¹⁹ FWBT, p. 309.

²⁰ Leslie A. Fiedler, An End to Innocence (Boston, 1955), p. 194, speaks of the "difficulty" in imagining a Hemingway heroine in childbed. He is correct about the difficulty, but the reasons are not lack of responsibility or an immature attitude, as he implies.

seventy-odd hours Jordan knows Maria. The matter of time, absurd as it may be, has relevance here since Hemingway's works try to adhere very closely to unity of time. A Farewell to Arms, for example, concentrates much space on relatively few episodes, but, by a series of pictures which relate to what is happening in other areas, a correct sense of time becomes established. The book details, and makes important, a metamorphosis in a young soldier's thinking, correlates that with a shift in the outcome of national struggles, and compresses several of the most important experiences one may have, including boredom, into a period of about one year. Both For Whom the Bell Tolls and Across the River and Into the Trees condense years of individual and national history into a few days. And for either novel, what the artistic purposes of including children might be are difficult to understand. Unless one requires Robert Jordan to meet an already pregnant Maria, one whose parturition is too imminent for their love affair to be very idyllic; or unless Colonel Cantwell's previous visits to Venice had made Renata pregnant so she can have a baby before he dies,²¹ there seems to be no way for Hemingway to have met those demands of verisimilitude. With his determination to put down "the way it was," Hemingway can hardly be expected to discard one kind of verisimilitude which was essential to what he was doing for another kind which was not.²²

²¹ See ARIT, pp. 110-111. As a matter of fact, that couple thought and hoped that a previous meeting had made Renata pregnant, but they were frustrated.

²² For that matter, by the end of their respective novels, Maria and Renata may be as pregnant as it is possible to be, for all we know. To paraphrase Hemingway's title page statement in GHA, any one not finding enough babies is at liberty to supply whichever sex he or she may wish at the end.

The novel To Have and Have Not occupies a one-year period. This is long enough to produce a child, but Harry and Marie already have three children and Marie is fifty years old. In "The Snows of Kilimanjaro," Harry's wife, Helen, had had children by her first husband. The situation differs in "The Short Happy Life of Francis Macomber," since the couple has been married eleven years. "They had a sound basis of union" in Margaret's being too beautiful for Francis to divorce and in his having too much money for Margaret to leave him.²³ The passage is ironic. Consequently, Francis Macomber, unable to understand sex or his wife, collects trophies in Africa partly because he has no children as trophies of a sexual safari. Margaret bags men at least partly for the same reason.²⁴ With these two Hemingway characters, then, there is some basis for the observation that the Hemingway heroine can hardly be imagined in childbed. Yet the situation the Macomers are in is anything but delightful or a "consummation devoutly to be wished." Both are somewhat pitiful figures when the story opens, even without considering the "normalcy" which children may be supposed to provide.

In spite of the time factor, three of the heroines, Marie Morgan, Catherine Barkley, and Helen, either have had children or have one in the course of the story. Helen Gordon, Maria, and Renata specifically speak of their desires for children. Brett Ashley's situation develops ambiguously. One of the men she loves cannot give her a child; and she

²³ "SHL," First Forty-Nine, p. 121.

²⁴ I owe this theory which explains the Macomers' background to conversation with John Berryman in June, 1951. Obviously, there can be no "explanation," as literal case history; but I am convinced of the essential truth of Berryman's observation.

leaves the other. Dorothy Bridges and Anita make no reference to children, nor would it be easy to interpose any such discussion in the atmosphere of The Fifth Column. It seems clear that Dorothy, who "has the same background all American girls have that come to Europe,"²⁵ and whose name "might also have been Nostalgia,"²⁶ probably wants children, if that is what most American girls want. But it is very clear that Phillip does not regard settling down with Dorothy as the right course for him, however much he may desire to do so.²⁷ Pilar and the Old lady can readily be excused.

In general, the real difficulty is not to imagine the Hemingway heroine in childbed but to imagine the Hemingway hero in the waiting room. He does not want to "get connected up," to be held back from the forthcoming trip because of a "product of good nights in Milan." Nor, in at least one instance, Jordan's, does he want to bring children into the world as it is. There are two reasons for the hero's attitude toward children: first, the stories concentrate upon establishing an heroic myth;²⁸ and second, frustration of the normal, completed sex relation as symbolized by children expresses the antagonism of the modern world to fruition. No matter how much the heroines may desire children (and they do), the same environment which places great value upon things tends to deny the thing which commonly stands for the culmination of

²⁵ First Forty-Nine, p. 77.

²⁶ Preface to First Forty-Nine, p. vi.

²⁷ First Forty-Nine, pp. 97-100.

²⁸ See Section IV.

love. This part of Hemingway's picture of our environment as a sterile one which is hostile to spiritual values may be questioned. Certainly Hemingway has usually written of people who, by discipline and strenuous exposure, are engaged in constant manufacture of spiritual values. And, though much emphasis is placed on things in Hemingway's work, his main concerns have been consistently with method and the incorporeal. But the fact remains that the Hemingway heroine seldom finds a situation in which bearing children is either possible or desirable.

In only five of the eleven fictional works being considered does sexual intercourse take place between hero and heroine. In one (A Farewell to Arms), a child results; in another (To Have and Have Not), the woman is past child bearing; and in the remaining three (The Fifth Column, For Whom the Bell Tolls, and Across the River and into the Trees), if we are to be literal, the woman is bedded and left within days. Actually the frequency of sexual intercourse in Hemingway's works has been overemphasized. In spite of the fact that the situations he deals with furnish opportunities for the sensationalized promiscuity which dominates the "tough guy" stories of his imitators, Hemingway's attitude has consistently been a conservative one. It is undeniable that he has an ambivalent attitude towards sex;²⁹ but he has never cheapened his work by using fiction for eroticism.

It is probably asking too much to expect that a Hemingway heroine have children. Springing from death full-blown, enmeshed in a sterile,

²⁹ See DIA, p. 139. This is the romantic idealist talking, the man whose natural eagerness cannot quite dispel the civilized cultivated voice telling him that men should always walk on their hind legs.

hostile world, she can hardly be asked to form part of a renewal myth. Granted the conditions of society as set in the separate stories, a "Thanatopsis" would prove exceedingly difficult, if not ridiculous.³⁰ Decay and death do not make life unbearable, but they make some of the familiar symbols of new life improbable. The Hemingway hero is an idealist to whom April must be especially cruel, and since the women are so closely connected with death a "normal" relationship becomes artistically improbable.

Socrates: "And I think that our braver and better youth, besides their other honors and rewards, might have greater facilities of intercourse with women given them; their bravery will be a reason, and such fathers ought to have as many sons as possible."

Glaucon: "True."

(The Republic)

The Hemingway heroine, in her relations with the hero, is portrayed in terms of an ideal beauty and behavior which approximate that contemporary version of the Platonic ideal found in typical American advertising and magazine stories. She is an intelligent, literate, beautiful figure, with few signs of physical decay about her. But for her hair, which may be symbolically short, she grows older quite tactfully. She desires the hero and he reciprocates. Sexual union between the man of courage and the woman of beauty is a fine thing. In its ideal state, it is contrasted with death or decaying emotional

³⁰ Perhaps the weakest parts of FWBT and ARIT are the minor attempts to suggest an affirmation of this type. I think that Hemingway's stories usually conform to Coleridge's idea in doing what they set out to do, in living up to their own terms. " . . . nothing can permanently please, which does not contain in itself the reason why it is so, and not otherwise." (Biographia Literaria, Chapter XIV)

relationships. Since the heroine is absolutely beautiful, for the hero and the reader, anything which threatens the ideal relation becomes tragic. The more beautiful the heroine, the braver the hero, and the more intensely ideal their connections become; the more poignant the tragedy. Perhaps the apogee of this concept is found in Across the River and Into the Trees, whether or not it is successful. Renata's beauty is unsurpassable, the Colonel's bravery and endurance has increased with age, and his impending death is kept constantly related to all these elements in order to give each scene and speech a double helping of irony.³¹

³¹Much has been said about the failure of ARIT as a novel; that it is Hemingway's parody of himself; and that it is an ill-tempered tirade against chimerical evils. First, it would be highly doubtful that good temper necessarily produces literature. The cosmic view can hardly be kept by any writer always. Why should Hemingway be asked to take a "cosmic" view about senseless slaughter caused by ill-chosen, ill-timed stupidity which utterly wasted men? Wasted men, from even the most cynical point of view. ARIT has serious faults, but indignation or ill-temper are not among them. Perhaps because the indignation does not hit hard enough, nothing but ill-temper remains. The book lacks unity which sustained indignation could give it; it is indignant about too many unrelated things, or about things not related in the book's rationale. Its roundhouse swings against bad generalship dissipate themselves amongst other roundhouse swings against everything from falsies to Sinclair Lewis. The bedeviled author used a shotgun technique. In FTA and FWBT Hemingway perhaps had not formed quite so many "positive" values as he had when he wrote ARIT. At least, the positive values he had were concretely realized in the earlier books. He knew then that war was stupid per se; when he wrote Colonel Cantwell's story Hemingway had accepted many of the ordinary attitudes towards war, and his participation perhaps had blinded him towards reconciling individual obtuseness with mass stupidity. There is an interesting development in Hemingway's attitudes towards war; and one of the links is his introduction to Men at War. The man who wrote this introduction hardly seems the same man who wrote A Farewell to Arms. He had romanticized war increasingly to justify it finally in his introductory essay. ARIT is not a bad book; it is a fairly good one. The Colonel's anger provides a solid base for the book. ARIT has a great deal of maturity and lacks only focus. The focus it lacks is a focus on the Colonel, not

The perfect, or potentially perfect, mate requires perfection in physical equipment. When a blemish exists, as with Catherine Barkley's pelvis, physical love and either existence or the reasons for existence are gone. Idealistic and understanding as Robert Jordan may be, he regards Maria's vaginal soreness on their final night both as a physical disappointment and as a bad omen for success with the bridge.

One segment of Hemingway's environment has been faithfully reflected in the sexual standards in his stories. The heroine accepts a subordinate position so easily that the familiar double standard is not obtrusive. Brett Ashley's freedom from the double standard is only apparent, for her actions depend upon Jake as much as they would if he were not impotent. George Bernard Shaw and Pearl Buck were never shocked by a less emancipated group than that formed by the Hemingway heroines. There is only one feminist among the group, Dorothy Bridges; and she is ineffective.

It should be noted in considering the Hemingway heroine's relationship to the hero that the hero frequently attempts to shield her from danger. And this is done in ways and for reasons familiar to the chivalric code which still obtains in twentieth century middle-class groups. In For Whom the Bell Tolls, Maria cannot listen to some of the word duels between Pablo and Jordan; nor may she participate in plans for the bridge. She has to leave such an innocent meeting with a friend as that with El Sordo, and for no very apparent reason since little takes place upon the heroine. She gets more attention than most of the Hemingway heroines; so much that, while she remains dreamlike, she interferes with clear understanding of the Colonel.

at the meeting which would shock her sensibilities or make her more apprehensive. Of course, Jordan shields Maria when he can because she was in a poor mental condition after the murder of her parents and her rape. But this shielding is capricious and seems more of an involuntary gesture which occurs to the author only under special conditions.

Phillip will not take Dorothy into his confidence even to the point of letting her know he has an important task to do in the war. Yet the matter is no secret. He partially drives her into her selfish displays by an over-protective attitude, saying mysteriously that where he goes he goes alone. Harry Morgan tells Marie only enough about his trips to worry her, not enough to let her be of assistance or to stop worrying about an unknown quantity. The Hemingway heroine generally knows her man is in danger; but what kind of danger or how serious it may be is withheld since she is not expected to provide any assistance in planning or execution.

Equality of the sexes is presumed only on the basis of sexual relations. These are reported chiefly through the men's active reactions, the women merely echoing them verbally. So far as intellect and accomplishment are concerned, equality does not exist. The emotional-physical reaction is almost the only one permitted the women. The women produce few results in concrete act.³² Women are to go to bed with, to talk with, or to look at privately. Even a talking relationship usually

³² This does not deny the "actuality" or value of the experience. But, rarely does a Hemingway heroine's reaction to her love affair take any form but talk or, more usually, she is assumed to concur in the hero's talk. Unlike the hero, they do not become better or worse forces.

is possible only when they are completely in harmony. Arguments do not get settled; once lost or soiled, emotional rapport cannot be mended. After the couple has stopped understanding one another, the sexual relation may sometimes continue, but it is looked upon as a weakness, a destructive force under these circumstances.³³

Only the brave deserve the fair. This is extended to the implication that the brave can hardly be expected to sleep with any but the fairest of the fair. And, as a corollary, the reverse is also true that only the fair may possess the brave.³⁴

³³ See "SK," First Forty-Nine, pp. 160-162, for one attitude.

³⁴ In "SK," Harry's whore is an extremely desirable woman, as are Anita and Marie Morgan for their men. Previous promiscuity is no barrier to an ideal relationship; and chastity is never a prerequisite for happiness. The physically unattractive in the spoofing Torrents of Spring are quickly passed by. The consistent attitude towards beauty varies little from Plato, Homer, or the confession magazines, though, as discussed in Section IV, the use is considerably different.

SECTION III: THE HEROINE IN HER FICTIONAL BACKGROUND

The preceding sections have related the Hemingway heroine to herself and to the hero. In this section, so that she may be more fully comprehensible both as a fictional character and as a part of fictional design, she will be discussed in terms directly connected with the stories in which she appears. It would be impractical, and unfruitful, to detail her every appearance in all the varying situations that Hemingway's work presents. Therefore, I have chosen the most important facts, common in most instances to all the women, in order to present the heroine's typical fictional situation. And I believe that, so far as the fictional situations are typical, there will be an indication of what the designs themselves are intended to do.

In general, the heroines derive from physical death in their immediate past. The stories center action and background about literal, physical and symbolic death. They are judged according to a code which omits the possibility of remorse as a continuity with what takes place in each story. This means that the stories are completely self-contained, or resolved within their own forms; it also limits the heroine's participation in the tragic reconciliation. The death of the hero is more important than what happens to the woman, who never wins to any kind of apotheosis. Though they are equipped by physique, mind, and means, the heroines seldom become independent personalities through significant,

Independent actions.✓

A recurrent theme throughout Hemingway's work is death -- death not only as a fact of mutability but also as a constant force to be encountered and understood. On page two of Death in the Afternoon, Hemingway has made it clear that understanding death is important and requires study:

. . . and one of the simplest things of all and the most fundamental is violent death. It has none of the complications of death by disease, or so-called natural death, or the death of a friend or some one you have loved or hated, but it is death nevertheless, one of the subjects a man may write of.

✓ Death does not always appear as a simple affair, however. And, in Hemingway's fiction, death is a constant force as well as a fact which has to be understood while one goes along. Defenses have to be made which will explain death according to the world in which the characters appear. Thus, on page 186 in A Farewell to Arms, we find Lt. Henry, safely reunited with Catherine, already building a defense he will not need until later. "If people bring so much courage to this world the world has to kill them to break them, so of course it kills them." Death can safely be said to stand for itself and also for a dead, decaying environment.✓

✓ The heroines are implicated in several ways with death. Usually death is violent, sometimes it is natural; but the heroines are always involved with death in many symbolic senses of the word. They are set in opposition to whatever may be dangerous: a threat to their lives, and a threat to their values, those intangibles which may easily die and putrify within a ruined system. And preservation of values against that which may kill them has been Hemingway's chief concern. Frequently,

preserving values entails accepting physical death; and the latter part of this section discusses this facet of the problem. But even apart from the question of values, or death in any metaphorical sense, the heroines are intimately related to physical death.

Disregarding momentarily their social milieu of wars and strenuous conflicts, the heroines seem to derive full-blown directly from death. Nine of the twelve heroines are directly involved in death. Indeed, for seven of these women, it may be said that death provides the immediate excuse for their particular relationship to the hero. Only Helen Gordon, Anita, and Dorothy Bridges do not appear in stories which deal with the death of a relative, a lover, or themselves; nor does the immediate personal history of these three include recent death. Besides these three, only two more women, Marie Morgan and ^{-Margot-} Margaret Macomber, come into being without death having furnished the prime reason.

Catherine Barkley's nursing in Italy is due to her first lover's having been killed. Brett Ashley's first husband died. Maria's meeting with Robert Jordan, her reason for being in the partisans' cave, come from her parent's execution and the subsequent deaths of her persecutors. Helen, of "The Snows of Killmanjaro," was a widow when Harry married her. Pilar's bullfighters are dead. And the Old lady has outlived friends, possibly a husband, before she travels to Spain. Finally, Countess Renata's father has had to die before Colonel Cantwell can assume his place to call Renata "Daughter." To these seven women, add Marie Morgan whose husband is killed and Margaret Macomber who kills her husband, and but three heroines are not involved directly with death, as introduction or as raison d'être. One does not have to

subscribe to John Donne's mystic vision to understand the heroine's participation in the tolling, for she cannot avoid it.

The heroines are even more intimately connected with death than this synopsis suggests. All but one appear in a work which, apart from its central themes, includes quick, usually violent, death for themselves, their lovers, or those with whom they are in some way connected. Strictly speaking, Brett Ashley's story does not employ physical death within its action, though her personal connection with the other characters does depend upon historical connections with death.

Considered in its broadest metaphorical sense, death involves every one of the heroines even more elaborately. Catherine Barkley, whose baby dies of strangulation, herself dies in Switzerland, a supposedly safe haven only a few blistering oar strokes away from thousands who die in the war. And, justified or not, Lt. Henry's defection from the Italian army represents the death of restrictions upon what Catherine most wants -- safety and peace for herself and her lover. Brett Ashley, whose parents and first husband are dead, loves a man whose sexual function was killed violently. Cut off from a wholly alive man, she cuts herself off from her second chance by leaving Romero. Brett's only remaining satisfying sexual center is the mystic death scenes of the bull ring which leave her "limp as a rag."¹ Maria's lover, Jordan, exists only to kill and be killed in a hostile situation.² Pilar

¹ SAR, pp. 142, 143.

² This is not to deny Jordan's ideation, which gives meaning to the book. He is not a machine for killing. Yet it is a fact that he both kills and is killed, and this affects Maria's status and reactions.

endures the death of Jordan, of Sordo, of Anselmo, and of others. Besides this, she suffers Pablo's "end as a man." Helen Gordon, involved in a system which produces six killings and a suicide, no longer loves her husband, a man who is portrayed as quite as dead as Harry Morgan becomes. Marie Morgan, an ex-whore, the receptacle of dead loves, loses husband and friend by violence. In "The Snows of Kilimanjaro," Helen uncomprehendingly presides over the death of her husband's body as he thinks she has presided over the death of his talent. By killing her husband, Margaret Macomber has to win the security she had lost through the decay of mutual love. Countess Renata shows herself extremely anxious to participate in the Colonel's war experiences, both as catharsis for him, and vicariously, to make herself more like him before he dies. Renata comes into being solely through death. She, the Colonel's "Daughter," his rebirth, looks forward only to making love to the walking corpse who has taken her father's place. A somewhat more tenuous connection with death can be found in Renata's age. She is now the age that the Colonel was when he was badly wounded and "died" on the Plave River near Fossalta in the previous war.³ Dorothy Bridges and Anita both appear in scenes of a warring society; and their qualities of adjustment to, and understanding of, the presence of violent death and its concomitant values constitute the basis for judgment upon them. Dorothy, whose name "might have been Nostalgia,"⁴ represents a dead world, an almost unequivocal world, one to which Phillip will not

³ This connection is more fully discussed in Section IV.

⁴ Preface to First Forty-Nine, p. vi.

allow himself to return. Her predilection for dead foxes in starving Madrid kills any attraction she might have had for Phillip. Anita, who perfectly understands Phillip's position, practices a trade in commercialized vitality, a necessary and esteemed adjunct even down among the dead men. And the Old lady, soon to die herself, involves herself with vicarious death in the bull ring.

Thus, death, simple or complex, literal or metaphorical, informs nearly every act the Hemingway heroine commits. As a symbol of a dead world, or of a world in which the hero feels that he wants to say like Nick Adams in "The End of Something," "I feel as though everything was gone to hell inside of me," the Hemingway heroine's entanglement with death has many ramifications.⁵ One of the most important consequences is that the women are involved in a specially painful fashion with death, not only as a common experience, but as the most significant, perhaps the only significant, fact of their world.

Surrounded by literal and metaphorical death, the Hemingway heroine reacts in ambivalent ways. Death involves her and her author in two distinct attitudes, one of attraction and the other of repulsion. In Death in the Afternoon, Hemingway, discussing the propriety of watching death as a spectacle, says, "So far, about morals, I know only that

⁵ Death operates symbolically both to point to itself as physical fact and to symbolize absence of vitality or values. Operating functionally, it is part of the factual background, and depends on no sterile, encircled coterie system, prearranged through literary convention or devised for the occasion. There is nothing arbitrary about Hemingway's use of death as a symbol as there may be, for example, in Joyce's use of Stephen Dedalus' ashplant, which, whatever else it may be as Yggdrasil, futility, sterility, or death, it remains a piece of the genus Fraxinus.

what is moral is what you feel good after and what is immoral is what you feel bad after."⁶ But, if death involves "a friend or some one you have loved or hated" (including oneself), then there is a different cast to the picture. And, Hemingway says in the same book, "If two people love each other there can be no happy end to it."⁷ You can feel good after watching a tragedy, as Aristotle knew; but, as Aristotle also knew, if the tragedy involves some one you love, you cannot feel good, nor can you feel catharsis. The dichotomy seems more serious than it is. And it resolves itself in the only way possible for Hemingway: in discipline of act which extends to detachment, a refusal to become attached beyond a point where no return to individuality can be made. This holds true both for Hemingway and for his fictional characters. The heroines and the heroes both know that whatever they had before death, there is nothing afterwards. In Frederic Henry's words, as he tried to say goodbye to Catherine's corpse, "It wasn't any good. It was like saying goodbye to a statue." And, since one cannot feel still committed to a statue, the heroines do not feel remorse or guilt of any kind after the hero dies. Since they do not feel guilt, which would be indicative of a complete commitment in life, their involvement

⁶ DIA, p. 4.

⁷ DIA, p. 122. The quotations in notes six and seven are not used here to deprecate, nor with intent to distort the context. The first quotation occurs in a context of discussing what the morality of bullfighting may be; and Hemingway makes it clear that he gets the same "moral," cathartic feeling from a bullfight which we have been told we should get from any other tragedy. The lines are indicative, however, of an attitude perhaps not otherwise so clear: that the nature of things precludes guilt or remorse, or a commitment which produces these feelings.

prior to death cannot be assumed to be final.⁸

Whether in spite of or because of her special connections with death, the Hemingway heroine almost never feels any guilt as a result of a commitment in love and a subsequent death or disfigurement. Emphasis upon behavior, upon how a thing is done rather than on what is done, eventually means that good taste, not good intent or action, will rule. Now this does not hold true for other involvements in Hemingway's work, as his attitudes towards politics show. A political ideal furnishes complete commitment for Phillip in The Fifth Column and for Jordan in For Whom the Bell Tolls, as art does for Harry in "The Snows of Kilimanjaro," or courage does for Francis Macomber. But, an emphasis upon the way things are done can be demonstrated as fundamental in the relations between men and women almost everywhere in his work. As though it were in the nature of things, in the way "they threw you in and told you the rules,"⁹ in the nature of things, and therefore there could be no personal, family culpability or responsibility existing, if at all, past the present life of the lover, the Hemingway heroine seldom exhibits (if she feels it) guilt for any part she may have played in her

⁸ Perhaps this attitude holds true only for A Farewell to Arms and The Sun Also Rises. His later novels and stories involve an emerging myth of the hero (and artist) which, permissive though they are of "mysticism," make the later works less romantic, more "realistic." The lack of final commitment which I mean here is discussed in more detail in Section IV. At present, it should be understood, though, that Hemingway's artistic intent precludes the type of involvement referred to. There is no implication that Hemingway's lovers do not love each other (what could be more absurd?), or that there can be any quarrel with a character's behavior. Hemingway says they love one another, and he ought to know. The reader has only to see how the story defines that love. And, generally, love does not permit, or demand, guilt.

⁹ FTA, p. 245.

lover's death or misery.¹⁰ Nor does the hero feel guilt on his part. This might be thought a serene, early acceptance of what will happen: certainly it is not an unheard of departure from a fixed, immutable ethical system; but absence of guilt also indicates an unwillingness to full commitment. In other words, because there are no Romeos and Juliets completely committed to each other, the death of the hero seems never to leave the heroine with anything more than emptiness. (This is not a question of life, of course, but of fiction.) The Hemingway heroine stands somewhere between Juliet and Cressida in her relation to the hero; not fully a participant in his life, she does not feel a share in his death.

On page sixty-three of Death in the Afternoon, Ernest Hemingway, discussing requirements for understanding bullfighting, makes it clear that he considers experience an essential for comprehension of any guide book which is meant to be "read after the fact." If the book is about wing shooting, at a certain point one must shoot birds on the wing before intelligent reading can proceed. On page 191 of the same book, Hemingway observes that "Prose is architecture, not interior decoration, and the Baroque is over." That is, Hemingway regards his fiction from a structural point of view; form is functional, not ornamental, and the form should be simple, i.e., not baroque. This,

¹⁰ Hemingway's early deprecation of William Faulkner's work (towards which he has changed his mind), indicates the differences in the two men's perceptions and methods, though I believe each has had similar structural designs. Faulkner has used the continuum of time and responsibility to establish structural movement. (See "Red Leaves," for example.) Hemingway has used discontinuity of time and responsibility, emphasis upon method for the same ritualistic designs.

together with his attitude that experience is a prerequisite to understanding, indicates the importance of considering exactly what happens in his fiction. He insists upon the efficacy of participation even at the level of learning. He demands from himself an accurate, if selective, account of "the way it was." Justifiably or not, he once attempted to "write an absolutely true book to see whether the shape of a country and the pattern of a month's action can, if truly presented, compete with a work of fiction."¹¹ The book, Green Hills of Africa, deals, on a non-fictional level, with the recurrent themes of how things are done, the methodology, and code, that have become so characteristic in Hemingway's fiction. Understanding of the code makes or ruins every Hemingway hero and heroine. Part of Brett Ashley's code dictates that she leave her affairs as lightly as she enters them. Cohn transgresses this code by trying to make Brett his exclusive possession. Jake comments on Cohn's persistence by saying: "He's behaved very badly." Brett replies: "Damned badly. He had a chance to behave so well."¹² An action can be undertaken more to see how a character will react to the situation than for any other immediate result of the action -- almost as an experiment in reactions, the original action being unimportant. Because Hemingway tries to project the emotions aroused both by the actions and the reactions to them, the reader will likewise be affected by the developing code.¹³ This extreme interest in behavior under

¹¹ GHA, p. 4.

¹² SAR, p. 153.

¹³ This does not imply that fiction's use and value depend on scene or subject, only that, whatever dimension is achieved, the fact must be

pressure substitutes for intricacy in relationships.

D. H. Lawrence, in a review of In Our Time, suggests a reason why the Hemingway heroines and heroes do not achieve the final kind of involvement. Lawrence's idea explains the attitudes which underlie the fact, perhaps, though not necessarily the artistic use made of the attitudes. Speaking of Nick Adam's code, Lawrence writes:

One wants to keep oneself loose. Avoid one thing only: getting connected up. Don't get connected up. If you get held by anything, break it. Don't be held. Break it, and get away. Don't get away with the idea of getting somewhere else. Just get away, for the sake of getting away.¹⁴

The cost, in other words, of becoming too easy, of wearing one's heart on his sleeve, may be loss of individuality; and, in turn, death can be relied upon if the individuality becomes too much threatened. In either world, he travels fastest who travels alone.¹⁵

Bitter memories become something to fondle, to warm slowly in a large snifter, so they can eddy pleasantly; but they never lead to remorse, to guilt, to action. Brett Ashley says she would feel guilty if she continued to live with the young bullfighter, Romero: presumably

the first place of contact. Rightness or wrongness of situation can have no place in aesthetic evaluation, something each work establishes each time it is read. Emilio Cecchi, "Melville Minore," in his Scrittori Inglesi E Americani, Prima Serie, ed., Arnaldo Mondadori, I (/Milano/, 1954), p. 29, observes: "Esteticamente può non esser legittimo distinguere in ragione del soggetto. E tuttavia anche il soggetto ha la sua importanza."

¹⁴ D. H. Lawrence, Phoenix, The Posthumous Papers of D. H. Lawrence (New York, 1936), p. 366. Also Emilio Cecchi, "Hemingway," in Scrittori Inglesi E Americani, Prima Serie, ed., Arnaldo Mondadori, II (/Milano/, 1954), pp. 167-168.

¹⁵ Poe's Narrative of Arthur Gordon Pym and "Ligeia" handle an only slightly different concept of the Integral, willed individuality which demands isolation as preparation for the extreme test in death.

because she does not want to be one of "those bitches that ruins children." There are echoes, too, in her rejection of old Montoya's (and Jake's) disapproval of her being with Romero at all. However, this was because she might be bad for his fighting.¹⁶ But Brett claims to love Romero. And he loves her, yet she pleads nobility when she severs relations. "It's sort of what we have instead of God."¹⁷ Surely this illustrates an extreme example of the desperate attempts to build a code. Love has been extolled throughout the book as a real possibility (it exists for Jake without the power of consummation and in spite of Brett's unreliability); so it may be difficult to understand why a woman is a bitch if she lives with the man she loves. Love has a split personality in The Sun Also Rises; it is a be-all but never an end-all. Why Brett's living with Romero should hurt his career, if this is true love and if love itself is a good thing, does not become clear. It would seem that unless we consider the emphasis upon the code and, simultaneously, Lawrence's observation on getting away, there may be no satisfactory understanding of the problem.¹⁸ For Brett would seem to

¹⁶ SAR, esp. pp. 145, 155, 156, 157, 194, 207.

¹⁷ SAR, p. 210.

¹⁸ There is no "problem" involved, of course, unless one attempts to find an "objective" correlation between what seems promulgated and practiced at different points in the story. Consistency of this kind cannot, perhaps, be required in fiction. At any rate, the code breaks down at this point, as it does at Cohn's exclusion from the initiated group. Cohn "refuses to admit defeat" in the same way Romero does. Apparently one has to be born into the group which knows the code, for one can move out but not in. George Hemphill in McCaffrey, p. 338, says that Hemingway's "insiders" are like Hemingway himself and that the "outsiders" do not have a chance. But, the exclusive nature of the initiated group actually has little importance unless one insists upon an objective correlative, or, more directly moralizing, has to find fair

be a bitchier woman, as well as more sentimental, by avoiding a connection with Romero which might both give and ask some sense of guilt. She feels no remorse about torturing Jake Barnes when she, at least, has the mechanical release denied him.

Any involvement which threatens to demand more than recognition that death completes all relationships proves impossible. In "The Snows of Kilimanjaro," Helen deliberately attempts to forestall culpability, to sever the connection early, by reminding Harry that if he has to die, he should not destroy what they had had. He should die by the code, entirely freeing his partner. In this case, what they had had could only be "destroyed" by loss of memory of what they had or had not done with each other. And Harry finally decides to play the game (after he has done his best to make Helen feel uneasy because she was involved to the point of responsibility in his life). Realizing she will not feel remorse, or probably even think much about his hints on the meaning of their marriage, he decides he has no right to try to establish a different kind of contact then.

As the wife of a man not noted for feelings of remorse, Marie Morgan presents a pitiful figure after Harry Morgan's death. Yet there is no evidence that she feels personally involved in his death, beyond her

play and good ethical conduct celebrated by every fictional character. John Atkins, op. cit., pp. 191 ff., says that Hemingway's code is a sportsman's, with its moral overtones confined to the arena. Edmund Wilson, Introduction to In Our Time (New York, 1930), pp. xiii-xiv, says the code is that of sport; but that Hemingway has invested it with a great deal of moral significance. Section IV of this thesis advances the theory that the code, originally perhaps a useful method of defense and discipline with moral import, has now assumed a much more important artistic purpose as part of Hemingway's method in trying to reach the fifth dimension.

sense of loss, though Harry was killed trying to provide food for her. In her long soliloquy, Marie feels sorry because Harry did not leave any money and because she will have to hire someone to sleep with her now he is dead. She says she is dead inside; but she indicates no cognition of the fact that the dead man is dead partly for her.

Individuality remains inviolate, integral, not only in death but also in life because of the attitude towards death. Countess Renata, on a literal, medical level, is partly responsible for the Colonel's death; certainly she does not prolong his life. But she has no feeling except grief when she knows he will promptly die. In For Whom the Bell Tolls, which takes John Donne's meditation as an epigraph, Maria is very much involved in Jordan's death. Whether she is seen as the new Spanish nation with its old Mariolatry and Jordan as the foreigner dying in a Reformation,¹⁹ or if she is simply a woman in a war story, she has direct responsibility for Jordan's death. Their idyllic interlude, the experience that made their lives worthwhile, deprived Jordan of perfect control of the situation. He lost the exploder which would have saved Anselmo and himself.

These situations have not been cited to point out a "real" guilt or to try to impose some sort of exterior moral system on the stories. An "objective correlative" belongs as it must to the subjective reader so far as morality is concerned. And, when he reads fiction, his correlations should extend only to what may help his understanding and enjoyment, not to decisions about how character ought to have been drawn.

¹⁹ FWBT, pp. 309, 310.

The situations have been adduced here to show that death is so immediately significant for the Hemingway heroine that mortality has to be worn plainly on her sleeve; the situations show also a conception of human relationships entangled to a point at which it has become impossible for the heroine to have any feeling approaching responsibility or guilt. The outside, the "they" who "threw you in," may be responsible, perhaps; but for the persons in the play, responsibility stops somewhere this side of the grave. Stephen Crane, towards the end of "The Blue Hotel," wrote a discussion of interaction and guilt among men wherein the Easterner says, "Usually there are from a dozen to forty women really involved in every murder." To this the cowboy, who might be a character in Hemingway, replies, "Well, I didn't do anythin', did I?" Applied to the Hemingway heroine's situation, Donne's meditation should be modified to say that every man is an island and, at best, only one of an archipelago.

While the Hemingway heroine has been excluded from complete commitment in life so that continuing responsibility does not exist, the hero is in a somewhat different position. And for special reasons. First, of course, he does most of the dying; and secondly, his death is artistically more important to the tragic conclusion. Except for A Farewell to Arms, Hemingway has almost never used the formula given by Poe in "The Philosophy of Composition."²⁰ Yet Poe's words are apropos because part of the mythos Hemingway has dealt most frequently with is the

²⁰ While A Farewell to Arms has much fine material, it should be recognized that there may be an imbalance between Lt. Henry's story (which it is), and the death of Catherine, so that the novel does not become, classically, a tragedy.

boy-meets-girl pattern. Poe wrote:

The death, then, of a beautiful woman is, unquestionably, the most poetical topic in the world -- and equally is it beyond doubt that the lips best suited for such topic are those of a bereaved lover.

From the time of his earliest stories, Hemingway has consistently shifted emphasis from the woman's death and the man's sorrow to the man's death. And he has left out the woman's possible sorrowing. He has reversed Poe's concept; and by eliminating the telling of the tale by a "bereaved lover," he has concentrated attention and poetry completely upon the one who does the dying. This has been a gradual development within the chronology of Hemingway's work; and it has had the definite purpose of establishing, then elevating, the male's identity above all else. An early example of this development came in the story, "Indian Camp." After a painful delivery accomplished by a jack-knife and fishing-leader Caesarean on an Indian woman, the doctor jocularly observes, "Ought to have a look at the proud father. They're usually the worst sufferers in these affairs . . ." and finds that the man, who had been lying in a bunk overhead, had cut his throat.²¹

Of those works in which one of the principals dies, only in A Farewell to Arms is the woman given the job. There are three works under consideration (The Sun Also Rises, The Fifth Column, and Death in the Afternoon) which do not require death within their limits. The six remaining works employ death in the resolution. These are: A Farewell to Arms, To Have and Have Not, "The Snows of Kilimanjaro," "The Short Happy Life of Francis Macomber," For Whom the Bell Tolls, and Across the

²¹ First Forty-Nine, p. 192.

River and Into the Trees. In all but A Farewell to Arms, the stories are told in the ordinarily impersonal third person. After telling Lt. Henry's story as a first person account, Hemingway shifted the focus to a more "objective" one in the rest of the stories under consideration. He retained, however, flexibility through exercising his pre-emptive right to enter the heroes' minds. And he reports directly the impressions imagined for the hero. The heroines' minds are rarely entered directly. The heroes, fully reported to the reader, die at a moment of crisis after having achieved what they most seek. Jordan and Macomber, for example, do not want to die, but they succeed in fashioning a completion of what they most want at death. But the heroines, also moving within stories which place the highest values upon dangerous sport or war, do not participate in the resolution -- no matter whether that resolution is actively sought or simply the price paid. Someone has to escape alone to tell the tale, of course; but, even as a device imposed by necessity, this would hold true only for the novel, A Farewell to Arms -- a story told by the hero in the first person.

Essentially, the only difference between Poe's dictum and Hemingway's practice is that Hemingway's stories seem to be told by a disinterested observer. The pattern obtains throughout most of Hemingway's other work. The women, like Everyman's friends and relations, accompany the men only so far as the edge of the grave, only up to the moment of paying the price that makes the contract valid. Death or irreparable wounds belong to the hero. The heroine, whose association with death and psychological wounds both explain her existence and give her much of her value, does not receive what she has earned and might be expected

to seek.

There is a kind of melancholy satisfaction sought and found by the hero in his death. But the heroine does not live because the hero has sacrificed himself directly for her. The hero dies as part of a sale: he has exchanged a thing he values for something he values more highly -- integrity, honor, or courage. But he has not been gallant, except in accidental, fortuitous fashion. Harry Morgan's death comes about through his attempt to supply his family with money, but he has never avoided trouble in his choice of jobs. The jobs Harry took were the only ones available; but the point is that he valued integrity (for him, integrity meant earning his own money in his own way) more than his life. Robert Jordan was killed delaying a Fascist patrol so the partisan group could escape. Yet Jordan could not have escaped anyway, as both he and Pablo knew. Colonel Cantwell dies because he has been in too many campaigns, has been hit too many times in maintaining his soldierly virtues, and because he has a bad heart. The Colonel, who entered Venice in much the same way that Dante entered hell,²² compares himself with Dante several times throughout the book. Both died while returning from a trip to Venice. On page 235 of the novel, the Colonel decides he will be leaving "before 1335," a military way of expressing time, and conveniently not far from Dante's death date of 1321. The important fact is that Colonel Dante will do the dying and the mounting or descending, not Countess Beatrice.

The world is never well lost for love. Love becomes a natural

²² See ARIT, pp. 42-53.

thing in a world in which things have great importance. As a thing, love can be torn away by the world's actions, can furnish a vulnerable place for being wounded. Since the hero feels, perforce, that love between two people can only end unhappily and that what is moral is what you feel good after, then it probably follows that love should be avoided, or qualified and kept within bounds. Considering love as an entanglement, a hindering alliance, a commitment so complete that one can only feel badly after it will probably produce one of two treatments: In one, the experience will be sought for so that a masochistic thrill can be had from the death of the beloved; in the other, the experience must be, in self-defense, stripped of any involvement which can see the world well lost for it, and physical commitment alone will be sanctioned. In general, Hemingway has consistently followed the second course. The lover, if he is clever and understands the code, can have his cake and eat it. He does not involve himself too far, for he knows that if he does, it can only end unhappily. Once he has fallen in love, he will be ready to fall out. Thus, when the grand passion is over, or temporarily out of good taste, he is able to cant to himself that all they have (but they do have that) is a good time in bed. Harry, in "The Snows of Kilimanjaro," gets pleasure out of realizing that he likes to sleep with his wife but does not love her and actually hates her. He "discovers" that he could give his wife more by lying to her than when he had actually been in love with her. It is a bitter thing to recognize; but Hemingway uses it to isolate his individuality further from responsibility.

By his plunge into the Tagliamento River, Lt. Henry lost not only

commitment to the army but also his capacity for commitment to Catherine. The rest of A Farewell to Arms is really a tale of falling out of love, and of boredom, resolved by the mechanically desperate appeal to the romantic instinct which Catherine's death provides. "A Very Short Story," which contains A Farewell to Arms in capsulated form, tells of the initiation of a young soldier and his girl into the necessities and ways of regarding love as a thing.²³ In the play, The Fifth Column, Phillip, devoted to a political ideal, steps outside the boundaries he has set by falling in love with Dorothy. But as soon as she seems to threaten the ideal, or his effectiveness in working for it, he rejects her. Dorothy made a false step for which Phillip starts to forgive her. Then he quickly begins to regard her as a "commodity" for which one should not pay too high a price. The scene is supposed to be ironic, of course, but Phillip realizes that he can, by sacrificing Dorothy, still enjoy the commodity in Anita, save his integrity, and have a pleasantly painful memory. The heroines, then, will live. They will perhaps be subject to an illusion of love. Yet they must reconcile themselves to understanding that the hero will shortly leave them, having

²³ Catherine's death has been the subject of much discussion among various critics. A few opinions on it follow. Edmund Wilson, introduction to In Our Time (New York, 1930), pp. xi-xii, says "We cease to believe in them [Frederic and Catherine] as human personalities" after they leave the stream of action and "the forces which torment them." He implies, then, that the end of the story is contrived. George Hemphill, McCaffrey, p. 336 says the death of Catherine is not "contrived," though it is accidental. Hemphill holds Catherine's death does not give rise to "sentimental or precious" effects, but that Robert Jordan's death does. Joseph Warren Beach, "How Do You Like It Now, Gentlemen?," Sewanee Review, LIX (Spring, 1951), 328, thinks Catherine's death not "inevitable," and that it was added to further stack the cards against the two.

got what he paid for at the crucial confrontation, and that this was not necessarily love.

The heroine, uncelebrated in death and uncertain of how much she meant to the hero's life, depends entirely upon him during his lifetime. She has almost no victories or successes of her own making. The following dialogue from page thirty-three of Green Hills of Africa describing an actual situation concerning such achievement seems an accurate parody of the heroines' position in the novels. Prior to this exchange, P. O. M., the wife, had just missed a lion which Hemingway then killed, and the party pretends she killed it.

Afterwards in the chairs in front of the fire, sitting with the drinks, Pop said, "You shot it. M'Cola would kill any one who said you didn't."

"You know, I feel as though I did shoot it," P. O. M. said. "I don't believe I'd be able to stand it if I really had shot it. I'd be too proud. Isn't triumph marvelous?"

Such triumph would not only be marvelous but also extraordinary for the Hemingway heroine. Not only triumph, but failure, since she rarely fails or acts in any way independently of the hero. She has talent for shooting, talent for books, talent for appreciating food; but she seldom does anything not directly connected with the hero's movements. Lady Brett Ashley apparently has much more independence than the other heroines. She first appears in the story in the company of a group of homosexuals. She goes partying with Count Mippipopolous, they find Jake, then continue their party after Jake declines to accompany them. Brett has affairs with Cohn, with Mike, and with Romero.

With an independent income, if any of the Hemingway heroines could lead a separate, autonomous existence, Brett should be the one. Her

actions, however, depend directly upon Jake and his condition as much as though she were physically bound to him. She calls on him to rescue her after she leaves Romero, though she does not need financial help. Her affairs with other men, her apparent independence are emblematic of the frustration of her love for Jake. And are entirely restricted by the way Jake is. Her moves are dictated by Jake as though he were an active lover.

Similarly, Catherine Barkley professedly exists only to become like her lover.²⁴ She carries on an active nursing profession; but, except as they relate directly to Lt. Henry, there are no scenes of her at work, no knowledge of what she may be doing "meanwhile." Though separated from Henry for two long periods, Catherine simply disappears until he reappears. Her existence assumes no place in the story during these hiatuses; and she might as well be in England for all that can be known about her activities. The resulting focus upon Lt. Henry's sensibilities strengthens the reader's reactions to him, while dimming the woman's effect.²⁵

Marie Morgan scarcely enters her novel until near the end; and then chiefly as a vehicle for the message, for the bitterness.²⁶ Helen

²⁴ FTA, pp. 78-79, 223.

²⁵ If Hemingway sacrifices breadth of illusion for concentrated effect, the choice certainly is a conscious one, and perhaps necessary to gain what so few of his contemporaries have been able to obtain in emotionally involving the reader.

²⁶ THHN was originally planned and largely written as a series of short stories, accounting for some of the arbitrary joining work. In the first two stories, there is no reason for Harry to have any wife; it is not certain that Marie's presence in the first two parts of the present novel is very helpful, or more than "Baroque" decoration.

Gordon, who has nearly as much space as Marie, lives as a foil for her husband. And both Gordons form contrasts with the Morgans. Maria cooks and sews, but depends entirely upon Jordan for what she does. Even Pilar succumbs to Jordan. Her unrestricted actions occur only in flashbacks to the past. What Pilar does in the novel depends entirely upon Jordan's decisions. Renata, Dorothy Bridges, Anita, Helen, and the Old lady have no being without the male in their stories. Margaret Macomber wilfully hops into the white hunter's bed; but her action is a direct result of Francis' cowardice. The murder of Francis is perhaps the most decisive action any Hemingway heroine takes, surely the most final. And it would be difficult to make a case for Francis' concurrence. The murder, though, like all actions of the Hemingway heroine, leads straight away from what the hero does or intends to do. Even the effect of the murder, here, is to focus attention still more strongly upon Macomber, now become strong, at the expense of his wife, who grows weaker as the story closes. As an act of a conscious, rounded will, able to revolt or concur on the basis of its own vitality and understanding, Margaret's action does not qualify. Except for what has been told in flashbacks, the heroine never wills an action which is not directed by her relationship to the hero.

The heroine fails to achieve independence in action because Hemingway's methods and his purposes demand, in general, a single point of view. The major exception to this is "The Short Happy Life of Francis Macomber." In this story, Macomber's failure partly springs from the fact that he "did not know how the lion had felt," and "He did not know how his wife had felt." Yet, though Macomber's personality, his capacity

for acting positively seems denied by his fear, the story, shifting as it does in viewpoint, rounds him out as an individual will. And in a way that is not done for the heroine. Three distinct personalities are represented from within themselves in the Macomber tale. Francis Macomber, Robert Wilson, and the lion all participate in the story both by being reported upon and reporting through their own sensibilities.²⁷ Thus, action is represented from three places on the stage as well as from a fourth, or audience, coordinating point of view. Notably, however, Margaret Macomber's acts and thoughts are always reported externally. What she does or feels one knows from the lips of the narrator or from another character, or must guess at. With minor exceptions, the same situation obtains for each of the other eleven women. And a similar pattern of presenting the story completely through the senses of the male can be found throughout Hemingway's work.²⁸

The reason for concentration on the male sensibility can be found partly in Hemingway's intention to bring his reader to the scene as a participant. And this precludes a shift of consciousness between male

²⁷ Strictly speaking, perhaps the lion's sensibilities do not report. Hemingway continues to write in the third person (See First Forty-Nine, p. 118); but the viewpoint coincides so closely with the illusion of what the lion felt that, practically speaking, the reader faces the hunters for the moment. Indeed, without a second reading, he cannot be sure that the lion does not report directly. That the lion was feeling as reported, seems proved by Macomber's lack of empathic understanding and by Wilson's possessing it. See First Forty-Nine, p. 120.

²⁸ One of the most successful, if not the only successful, presentation of material through the perceptions of a female character occurs in the burlesque The Torrents of Spring. The waitress whom Scripps marries, though a caricature, relates her reactions and thoughts with a recognizable female psyche as motivation.

and female as either too extreme or too unlikely. But a more important part of his purpose is that this method excludes the illusion of the female point of view as he has excluded any illusion of her independence of action.²⁹ In trying to tell only what he knows, Hemingway may have imposed a limitation on his work which no one can quarrel with, certainly not at a literal level. At this level, the females are always reported on from the male point of view. The male may be sympathetic to her, but the woman's impressions are seldom related. Even in stories in which the female point of view is regarded quite "sympathetically," such as "Hills Like White Elephants," "Cat in the Rain," and "Up in Michigan," what the woman thinks depends almost entirely upon what the male does. In the latter story, while Liz is the focal point of action, her tale depends partly on Jim and even more on a force which she as a personality has little to do with. At the end of "The Snows of Kilimanjaro," Helen's dream and some of what she thinks are given. The attitude, however, is almost completely reportorial, detached. And the chief purpose is to make it clear that Harry has died. Helen's dream contrasts, ironically, with Harry's last vision; but it was necessary to provide some such touchstone so the reader understands that what Harry saw was not "actual."³⁰

²⁹ See Section IV.

³⁰ Helen's dream also introduces a father image. This motif seems introduced too late in the story to form any real enlightenment of or addition to Helen's role. I would be inclined to believe the purpose is to provide ironic contrast with Harry's dream since Harry, the weak son, marries the girl who (in her dream) was looking for a father. The father motif can only work forward and towards Harry, not relating very much to Helen. Therefore, it is still pointed towards the male sensibility.

In the novel, To Have and Have Not, because a contrast between two worlds informs the action and sense, a more even balance between points of view might be expected. Both the haves and the have nots are presented as separate personalities; at least an attempt was made to do this. But, as a basic alteration in the familiar treatment of the Hemingway heroine, the novel's movements between male and female sensibilities abort. The heroine, Marie Morgan, has two soliloquies. One, the first, on page eighty-one, is connected almost entirely with Harry's sexual prowess. There are some mild reminders of Molly Bloom's soliloquy in a brief passage: "Do you suppose those turtles feel like we do? Do you suppose all that time they feel like that? Or do you suppose it hurts the she? I think of the damndest things."³¹ But this talk is only a faint reminder because nothing has been externalized in Marie's character, in what must be in her mind to explain what she does, which is what needs to be known. And there is little relation to her before and after to make her words much more than an artificial mirroring of Harry's presence. It is gratuitous information, interior decoration. Occupying the final four pages of the novel, Marie's last soliloquy shows the bereaved woman trying to articulate for herself what Harry's death means. The fact that her articulation may be crude and indistinct does not matter, for there is a considerable sensitivity in the soliloquy as in almost all Hemingway's work, however smoothly or laboriously a character may seem to perform. But it is questionable whether the passage is strong enough and independent enough to save the book from

³¹ THHN, p. 81.

the familiar lopsided orientation towards the hero.

Both Marie's and Dorothy Hollis' soliloquies are almost entirely controlled by sexual, therefore male-dominated and male-dependent, emotions and images. Neither of them think, for example, about whether the rose bushes may be frozen if frost should come to Florida, about how tough it is to find an honest butcher, about any of those inconsequential only by means of which the consequential, important considerations can be understood. Or by means of which the women could be established as thinking, emotive, independent wills, able to move and breathe irrespective of the hero.

Unable to participate in death or in life, the Hemingway heroine has been completely subordinated to the man. This results, I believe, from the necessities of tragedy as the author conceives it.³² The consistent patterns throughout Hemingway's fiction deny the possibilities of tragedy to the women. A Farewell to Arms never reaches tragic stature just because the story belongs to Henry, Catherine having been created in his image. It remains a romance. Those stories like "The Short Happy Life of Francis Macomber," The Sun Also Rises, For Whom the Bell Tolls, or "Soldier's Home," which are tragedies exclude the heroine from more than subsidiary parts, as though Hemingway's Prometheus had had an affair with Io instead of a bitter colloquy.

³² John Atkins, op. cit., pp. 223-224, attributes Hemingway's attitude to his simply preferring that men should "overpower the woman." This may be correct; but it would be an oversimplification not to realize that the uses to which the attitude have been put may be more important than its origin.

SECTION IV: THE HEROINE IN HEMINGWAY'S REALITY

Dominated as they are by the male, the Hemingway heroines have to endure, though somewhat differently, tests and wounds just as serious as those confronting the heroes. From her point of view, the results are quite unhappy. Since she lives in the same kind of world as her lover, a world in which the proximity fuse has been perfected, she undergoes some of the same risks: "Tree burst wounds hit men where they would never be wounded in open country. And all the wounded were wounded for life."¹ Yet she seldom is challenged in such a way that she can furnish an answer by direct and conclusive action. This chapter discusses the reasons why the heroine's place in the "Big Picture," together with what has already been noted about her, precludes her being a "real" figure. Lastly, it summarizes the demonstrated patterns which apply to the heroines and suggests a theory which accounts for her being as she is.

Setting men and women amongst woods where the maximum benefits of tree bursts obtain has been Hemingway's primary concern for years. In the Nick Adams stories, the casualties are nearly always male. In the works considered here, the women are also exposed either in person, or through the hero, to wounding. But, because they seldom receive a wound directly, they are almost never challenged in exactly the way the hero is tested. The women are not directly confronted, except so far as

¹ ARIT, p. 242.

keeping the home fires burning can be a confrontation. Maria performs this function for Jordan; but does not meet the same quickly resolved challenges to courage or leadership. Wounds endured by the women are usually received in the nature of a constant chipping, an attritional wearing down, something like that which produced, simultaneously, the contempt for his person and dependence on his money which characterized Margaret Macomber's connection with Francis. For, "the way they were together was no one person's fault."² And probably not the result of any one crucial incident. The women suffer wounds, but not in the same fashion; nor are their hurts so clearly wounds which need attention, as the men's, since they seldom have a definite, morally decisive situation to face. Acquiescence in the male's course being normally demanded, the women must be presumed to be exposed to a sort of empathic suffering -- almost never do they get their own red badge.³

Hemingway's morally crucial situations, usually violent in solution, require certain activities which are depicted as admirable or not according to how the character reacts, not always according to what he does. Judgment is passed according to whether the reaction can be presumed that of a "natural" man attempting to secure or to manufacture for himself an abstract value, such as loyalty or courage. Harry Morgan, for example, is judged on the skill and determination he displays in fighting for a livelihood, not by how he earns the livelihood. Hemingway has been consistent in demanding from his characters an extreme test; and

² "SHL," First Forty-Nine, p. 133.

³ Maria is an exception. Her hurt does not fall strictly within the action of the book, however, nor are there any others which do.

their reactions have been fairly consistent. Jake Barnes said, "All I wanted to know was how to live in it. Maybe if you found out how to live in it you learned from that what it was all about."⁴ In Hemingway's latest published story, "Get a Seeing-Eyed Dog," the hero, recently blinded on a hunting trip, feels hopeless in his situation and wishes to cut himself off from his wife. There is no reason to believe the couple have not been entirely successful in prior relationships; yet, now that she is no longer "palpable as to sight" their contacts must be stopped. He sums up his attitude by saying that there is nothing one can do, but perhaps, in time, one can get good at doing nothing. Men like these not only travel alone and fast, but also often insist upon leaving the company early. And they deliberately shut out their women, as Dorothy Bridges, Helen, Margaret Macomber, and Brett Ashley⁵ are shut out. Or, the women may be cut out more or less adventitiously after the high point of mutual experience, as are Catherine Barkley, Maria, Marie Morgan, and Countess Renate. The exclusion, or tragic ending, to the love story actually works only one way. So long as the lovers are together, they are triumphant, regardless of their immediate circumstances. Jordan thinks one may be able to live as full a life in seventy hours as in seventy years. Maria apparently concurs. But generally the Hemingway heroine finds that love is a triumph only for the man.

No matter what the situation may be, the man achieves some sort of victory. Even Jake Barnes has the satisfaction of knowing his life has

⁴ SAR, p. 125.

⁵ Brett's "exclusion" is ironic, of course; but also deliberate since they fell in love after Jake was excluded from all women.

not become messy. He has obtained control, not perfect control, but much better than Mike or Brett or Cohn have. The women never achieve any sort of victory, except in so far as they subserve the man's ideal. Though the hero may die like Colonel Cantwell or suffer like Manuel Garcia, they get what they most want.⁶ Bitter as is Harry in "The Snows of Kilimanjaro," he wins by the end of the story: he knows what the leopard was doing at the top of Kilimanjaro and its significance to his integrity. His wife has little left but a few bitter memories and a mess to clean up. The Hemingway stories may seem resolved in calamities and futility, may appear to say "there is nothing you can do" except to get good at doing it; but this holds true only for the heroines. Alienated from full participation with their men, yet depending on them for their existence, they have to content themselves with living for the sake of love and its part in the hero's education, though the hero often repudiates love, preferring politics, honor, integrity, or courage. Since the heroine's love is always doomed, she might be expected to pray to a coffee urn "our nada who art in nada." They might be, they can, but they may not. The heroes, talking most about the nada concept, always salvage something from the wreckage: dignity, courage, honor, in short, those qualities that as words had embarrassed Lt. Henry. The women, denied death or participation in the worthy cause, are disinherited

⁶ In Lt. Henry's case, this may be difficult to defend. Yet, it would seem he wants complete freedom from all commitments by the end of the novel. Perhaps plausibility breaks down; but, for some reason, his actions belie his words and indicate his primary concerns are boredom and how to disengage. Though this may seem a callous interpretation. See also Edmund Wilson, The Wound and The Bow (Cambridge, Mass., 1941), p. 222.

since those acts most crucial for the men prevent the heroine's partaking of the tragedy. And, if there be any redemptive feeling, any mild catharsis, at the end of a Hemingway story it involves only the man, not the woman.

The heroines are not only cut off from full participation with the men (that kind of complete union envisioned in Donne's idea of all men being a part of the continent), but the heroines also are cut off from their native countries. Hemingway early recognized the irony of his own position as an expatriate writer -- and dealt with that position in a passage from The Sun Also Rises. Perhaps unknowingly, he also dealt with the position his heroines are in.

"You know what's the trouble with you? You're an expatriate. One of the worst type. Haven't you heard that? Nobody that ever left their own country ever wrote anything worth printing. Not even in the newspapers."

He drank the coffee.

"You're an expatriate. You've lost touch with the soil. You get precious. Fake European standards have ruined you. You drink yourself to death. You become obsessed by sex. You spend all your time talking, not working. You are an expatriate, see? You hang around cafés."

"It sounds like a swell life," I said. "When do I work?"⁷

Bill Gorton's wonderfully funny accusation with its sardonic overtones anticipated many of the charges that have been made about Hemingway's situation, covertly or bluntly. The charges are certainly ridiculous. However, some of the spoofing in the passage quite perfectly fits the heroines.

Of the twelve women in the discussion, seven of them are in fact

⁷ SAR, p. 95.

"expatriates," living away from their native lands: Brett, Catherine, Anita, Helen, Dorothy, Margaret, and the Old lady. Those who are "un-sympathetic," Helen, Margaret, Dorothy, and the Old lady, have all lost touch with the soil the hero walks on, all are a little precious, and all have what may be called fake American standards. They are all portrayed as lazy, talkative, or fleshly albatrosses around a serious man's neck.

The heroines' nationalities are varied; but there is a definite pattern within the variation. The following table will assist in clarifying this pattern.

Renata	Italian	<u>ARIT</u>
Maria	Spanish	<u>FWBT</u>
Pilar	Spanish	<u>FWBT</u>
Brett	English	<u>SAR</u>
Catherine	English	<u>FTA</u>
Anita	Moorish	<u>FC</u>
Dorothy	U. S.	<u>FC</u>
Helen	U. S.	"SK"
Margaret	U. S.	"SHL"
Old lady	U. S.	<u>DIA</u>
Helen Gordon	U. S.	<u>THHN</u>
Marie Morgan	U. S.	<u>THHN</u>

The first six on this list come from countries other than the United States. All six are represented as belonging to the locale in which they appear. So far as it is possible to "belong" or be capable of coping emotionally with their milieu, these six heroines achieve that

kind of limited identity. The next four, natives of the United States, are all presented as not belonging even to the immediate world about them; they are "foreign" in nationality and in orientation. They do not comprehend what is demanded of them and are certainly not of the cogno-scenti. Helen Gordon appears in Hemingway's only novel set in the United States. She contrasts with her husband (who does not "belong" in any sense of the word); and their marriage forms another contrast to the Morgan's. Thus, Marie Morgan is the only Hemingway heroine, treated at any length, who is a United States native and who is not presented as subject to most of the faults outlined in Gorton's ironic tirade.

Just prior to his outburst, Gorton had said to Jake, "You don't understand irony. You have no pity."⁸ Since only two United States natives, out of a total of twelve heroines, are shown as sympathetically in tune with the code, it is at least ironic that all twelve should appear in works whose heroes are American men.⁹

But the most important significance of the heroines' nationalities

⁸ SAR, p. 94.

⁹ The foregoing discussion is surely not intended to imply that Hemingway is some kind of reverse chauvinist. Any such idea, whether well founded or not, is dangerous and foreign to the legitimate purpose of literary criticism. Statistics designed to prove Hemingway does not like American women can be adduced; but so can statistics on the opposite point. Both beg the question. The point is simply one of understanding and of enjoyment of what the works contain. Hemingway's bitter story, "A Canary for One," deals with chauvinistic stupidity, and well. Edmund Wilson, The Wound and the Bow (Cambridge, Mass., 1941), pp. 237-240, claims Hemingway hates American women. John Atkins, op. cit., pp. 220, 221 thinks Hemingway deliberately baits American women. Quite possibly both these men are correct; though I fail to see how an individual work of art is necessarily vitiated even if the author dislikes American women. Shakespeare was, we are told, a bit stand-offish about English women, possibly all women.

is that they are strangers to the locale of their stories, alien people in a strange land. As Colonel Cantwell says: "It's a strange, tricky town and to walk from any part to any other given part of it is better than working crossword puzzles."¹⁰ This holds true, even on a literal level, for at least seven heroines: Dorothy Bridges, Anita, Brett Ashley, Helen, Margaret Macomber, Catherine Barkley, and the Old lady. All of them originate "in another country." In addition, Maria and Pilar have been exiled by war from their native locales. Therefore, the physical fact of the country in which many of the heroines must operate is foreign to them. Customs, language, rivers, hills, "the shape of" an entire and alien land has to be learned, or endured, by nearly all the group. Deriving from the rootless societies in which they live, the fact of exile arrogates a much more important part than mere physical difficulty in the details of existence. The heroines are exiled spiritually and symbolically from where they properly belong. And it may be that none of them belong anywhere except as wanderers, fully at home only with others who know and observe the code; and, as Edmund Wilson notes,¹¹ fully at home only as long as "the alien necessities" which produce the code can exist to give them something to struggle against, a backboard to establish their identities. Marie Morgan and Helen Gordon live and make do in hostile environments. Marie's life consists largely of a struggle against want caused by a hostile, impersonal, ruthless economic system. While she is relatively affluent, Helen Gordon's life

¹⁰ ARIT, p. 45.

¹¹ Edmund Wilson, The Wound and the Bow, p. 222.

is beset by an unsympathetic, selfish, twisted husband. Anita not only lives in a besieged town but her profession of prostitution embraces hostility more than amiability.

Society forces the heroines into alien situations in which whatever qualities of virtue they may have stand out clearly, with less of acquiescence. As Hobbes said, "By manners, I mean not here decency of behavior; as how one should salute another, or how a man should wash his mouth, or pick his teeth before company, and such other points of the small morals; . . ."¹² but those qualities which Hemingway has always written of: "Abstract words such as glory, honor, courage, . . ."¹³ These are the qualities Hemingway's heroines are connected with, though most often only through the heroes' acts; and these are the qualities they must evolve for themselves in foreign situations.

Countess Renata is the only Hemingway heroine who seems fully at home, though she does her best to participate in the Colonel's alienation if not in all of his hatred. She tells the Colonel not to be "too rough," and that "we can't all be combat Infantrymen," in an effort to ease some of his bitterness before he dies. She performs the function of a confessor for the Colonel; at the same time, like Catherine, she attempts to absorb her lover's personality;¹⁴ so that Renata, like the other heroines, does not work within a limited, closed-in society, a

¹² Leviathan, Part I, Chapter II, p. 1. My italics.

¹³ FTA, p. 137.

¹⁴ ARIT, pp. 84-85, 114, 142-143, et passim.

society which does contain the struggles and could satisfy the protests.¹⁵ As natural man and woman, the Hemingway hero and heroine are cut off both from immediate groups and from what the immediate groups stand for -- usually something bad and in the nature of things.

Raymond Chandler, whose fiction Hemingway likes,¹⁶ In an essay for The Atlantic Monthly called "The Simple Art of Murder," described the world in which the Hemingway heroine lives as a place:

where no man can walk down a dark street in safety because law and order are things we talk about but refrain from practising; a world where you may witness a holdup in broad daylight and see who did it, but you will fade quickly back into the crowd rather than tell anyone, because the holdup men may have friends with long guns, or the police may not like your testimony, and in any case the shyster for the defense will be allowed to abuse and vilify you in open court, before a jury of selected morons, without any but the most perfunctory interference from a political judge.¹⁷

John Atkins, in his book on Hemingway, writes:

But it has become customary first of all to praise Hemingway for being an accurate reporter of an epoch and then to attack him because his reports were not always to so-and-so's liking. The trouble is (and so many people refuse to recognize this) a large proportion of the world's population has never had the barest opportunity to lead what is sometimes called "the good life."¹⁸

Now, clearly it is absurd to foist upon Hemingway another man's vision

¹⁵ The society reflected in Hemingway's works has primarily urban connotations. While many of his stories are set in wilderness or rural areas, the participants, for the most part, react as urban people. Africa plays the same role that the "wide open spaces" have in American literature, representing that part of America that "had been a good country" before "we had made a bloody mess of it." (GHA, p. 192.) In general, Hemingway's men and women have been people from an indoor civilization trying to find old values by moving outdoors.

¹⁶ Phillip Young, Ernest Hemingway (New York, 1952), p. 172.

¹⁷ Raymond Chandler, "The Simple Art of Murder," The Pocket Atlantic (New York, 1946), p. 213.

¹⁸ John Atkins, op. cit., p. 32.

of life, or even another man's vision of Hemingway's vision of life. But both Chandler and Atkins accurately depict some of the essential background which has informed the world at least since the first World War. And it seems fair to say that Chandler's words accurately describe Nick Adams' experiences. The international area in which most Hemingway characters operate differs very little in its essential characteristics, so far as Hemingway is concerned, from what Nick Adams found in America. Though the most active participation in this world has been reserved for the hero, the heroine also has to deal with it, finding whatever pleasure she may in the things and ways of doing things that remain possible. One suspects that Oak Park's objections to Hemingway's books derive from an ostrich-like stance.¹⁹ At times, notably in A Farewell to Arms and The Sun Also Rises, Hemingway's lovers try to escape from the world, from the "alien necessities" which drive them. Generally, since these two novels, the Hemingway characters have dealt as best they could, in active fashion, with whatever ghoulish trials they find. The "unsympathetic" characters like the Old lady, Dorothy Bridges, or Helen are unsympathetic not because they do not know how to order and drink Fundador (as it is easy to think about Hemingway's "outs"), but they are unsympathetic because, in the limits of what their milieux are, they lack understanding, or because their understanding of their world produces unworthy results. When Renata reminds the Colonel that everyone cannot be a combat infantryman, she is warning him not to judge people on background.

¹⁹ Apropos the conventionality of Hemingway's ethical judgments, John Atkins, op. cit., p. 103, quotes Gertrude Stein as having said Hemingway was 90% Rotarian. Hemingway asked if she could not make it 80%. She replied she could not.

While Hemingway, like a few other men, occasionally has been quite provincial (some of his strictures and sarcasms directed at the Old lady seem childish), in general, what he condemns are refusals to understand what is at stake, refusals to take sides against the forces he thinks deny men the right to "glory, honor, courage," or cowardly behavior when these ideals might be gained. But Hemingway's artistry lies in something other than moral judgments, on any side.

Both the elect and the outcast among the heroines have similar backgrounds and problems. And these, generally, are similar to the heroes', though the heroes are much more articulate about themselves than the heroines can be. The "Big Picture" which Colonel Cantwell bitterly derided includes a variety of qualities and experiences for the heroines. They have an absolute physical beauty which depends for details as much upon the reader's idealization as upon explicit terminology. The males in Hemingway's stories perform the same function that the Trojan elders near the Scaen gate did for Helen: they reflect the certitude of beauty, the reader fills in the details. The heroines' quality of beauty is such as to intensify the state of idealism. The heroines have had a comfortable amount of money at some time, not enough to be ashamed of, but enough to furnish social ease and to furbish their natively keen intelligences. In their backgrounds, or in the action of the story, there is the big wound, perhaps the most common denominator among all Hemingway's works. The heroines are intimately connected with physical death. And even more with death as a symbolic part of their environment. They enjoy an idyllic and passionate love which is tragically frustrated. Their lovers' attitude toward love is undeniably ambivalent, yet has to suffice.

Crises demand physical courage and competence from the men; and courage of another sort from the women. Active as the women are, they are rather surrounded by action than in it. In this respect they resemble the women of Melville's Nantucket pacing the widow's walks more than they do Childe Harold's Maid of Saragoza who, when

Her lover sinks -- she sheds no ill-timed tear;
Her chief is slain -- she fills his fatal post;
Her fellows flee -- she checks their base career;
The foe retires -- she heads the sallying host:
Who can appease like her a lover's ghost?
Who can avenge so well a leader's fall?²⁰

The crisis will involve the heroine at the same time it excludes her since she can do or be nothing independently of the hero. Her love affair rewards her with physical and spiritual satisfaction as long as it lasts. Once broken, her love affair will be all broken, it may not be mended. She may make no claims beyond the life of the affair, nor may she make a Götterdämmerung from it. The heroines must accept alienation and a hostile environment which seeks to destroy her and her lover. Like the hero, she can carefully nurse along her sanity by "holding tight" to the unspoken code; or, if she transgresses the code, she will promptly be punished for the infractions. She will probably outlive her lover, since the death of a beautiful female is not considered the most poetical topic in the world; and she will be cut off finally and completely from participation in the hero's triumph.

However presented, no character can very well take on a life of his own. He is his author's creation, of course. But it seems important to

²⁰ Childe Harold's Pilgrimage, Canto I, 56. Pilar, alone, seems fashioned somewhat like Byron's Maid. Pilar's early experiences during the movement show she had much in common with Byron's ideal.

recognize that the Hemingway heroine almost always assumes her shape and color by an ostensibly reportorial method. That is, her characteristics and personality, so far as these are delineated, appear to be given as objective facts, having relationship to a solid, substantially detailed world. Her beauty, for example, partakes both of the "actual" world we, as readers, know and of an impressionistic one we want to learn. While many details which constitute her physical features are left to the reader to supply quantitatively, there is never any doubt as to the qualitative attribute. She is beautiful and we believe in her since we have helped to make her so.

Thus, Hemingway's talent as observer and reporter ought to allow him to create "believable" personalities in his women if he chose to do so, and if his purposes were to create character studies. Hemingway once gave a young writer a job as watchman on his boat. He is said to have advised the young man to try to imagine what he (Hemingway) was thinking of when, and if, he gave the writer a dressing down -- this, for practice in getting into the other fellow's mind.²¹ Whether or not the advice would have been the same if the youth had been a girl, one might logically think it would have been so; because if a writer can select people's acts in order to create what appears to be art then, judged only on a reportorial level he may be presumed able to arrive at as much truth in reporting one mind as in reporting another. Hemingway's shift from the first person to the third person narrative method significantly points to the validity of this observation. He has said he

²¹ Charles Fenton, "Ernest Hemingway: The Paris Years," The Atlantic Monthly, CXCI (May, 1954), 43.

deliberately schooled himself to write in the third person by writing Death in the Afternoon, and commented in a letter to John Atkins ". . . in the third person the novelist can work in other people's heads and in other people's country."²² One cannot find an explanation of either the Hemingway heroine's idealistic, stylized qualities, or of her missing "realism," in her author's lack of projective methods, and probably not in any absence of ability or imagination. Nor in inability to observe and understand. Probably the reasons why the Hemingway heroine continues to be produced as a shadowy, male-dominated figure must be found in the author's conscious purposes, tested if one wishes, against what he has actually produced.

As with any effort to deal objectively with fiction, this thesis, perhaps somewhat artificially, has used a kind of sociological method which cannot pretend to be completely fair to the works. Besides the analysis of her individually, there should be an attempt to understand the heroine as part of the entire artistic intention. The Hemingway heroine rarely exists as a sentient, exclusive, cognitive being. Controlled, "cabin'd, cribb'd," thought for and felt for by others, even isolated at times from the prevailing current of the story in which she appears, the heroine must still be understood only as apposite to the full intent of the author, so far as that can be determined. The way the heroines are should never be thought to have any sociological importance, so long as one grants the author's integrity. To separate them from their stories as a basis for philosophical or literary judgment,

²² John Atkins, The Art of Ernest Hemingway, His Work and Personality, p. 66.

under any mask, would be specious and destructive. There is, however, a conceivable identity between what one observes that Hemingway has used in order to represent subjective reality and what the union of his "objective facts" on the page with subjective reality means.

In conclusion, I should like to offer a theory which accounts for the peculiar nature of the Hemingway heroine whose particular fortune it seems to be to communicate and personify desirability at the same time that she represents little more than wish-fulfillment, having little "personality" properly belonging to her. The theory pretends to no conclusiveness. At best, it is fragmentary and somewhat of an afterthought; but I believe it presents the best possibilities for a meaningful approach to much of Hemingway's work, work for which previous approaches have left unsatisfactory conclusions.

The idea of a "code," the sportsman's, has been used by critics like Edmund Wilson and Malcolm Cowley to explain what happens in Hemingway's stories,²³ and this thesis also has suggested that the heroine has to be partly understood according to her place in this code. This concept has a great deal of value; it makes clear an attitude which is basic

²³ See Edmund Wilson, The Shores of Light (New York, 1952), pp. 339-344, and his Introduction to In Our Time (New York, 1930), pp. xiii-xiv. Cowley's "Portrait of Mister Papa," Life, XXVI (January 10, 1949), 87-101, confirms the popular view of the sportsman and jovial seer who has stepped out of one of his own books. Phillip Young, op. cit., pp. 51-106, 181-212 has some interesting observations apropos Hemingway's own wound which he says led Hemingway to erect a defensive code in his writing. Young draws a parallel between Hemingway's experience and Mark Twain's and finds a connection in the ways both men "wrote out" their suffering. However, it seems unlikely Hemingway or Twain would continue to be enjoyed if their only contribution were a form of behavior, if all one could derive were a knowledge of how to order Chablis, or how to face life with Portia.

to many of Hemingway's short stories and some of his novels. Stories like 'Fifty Grand' or 'The Undefeated' are governed almost entirely by the code.²⁴ Most of Hemingway's writing requires knowledge of the code to make them comprehensible whole structures instead of the sketches or 'slices of life' they were once thought to be. The code explanation does not suffice completely, though. Even in The Sun Also Rises, not only does the code break down within the story but it is unsatisfactory in explaining the story's effect. Hemingway is too wise not to realize that there are codes and codes; and when one conflicts with another, unless the author be a drum beater, his work could never be contained within one code. Robert Cohn, for example, trespasses upon Jake's code time after time, his behavior is presented as reprehensible. But this is because we are sympathetic to Jake. Cohn trespasses upon Jake's group code by refusing to admit defeat in love, refusing to let Brett go her merry way without him. Yet this refusal to admit defeat on another occasion is exactly what is admirable in Romero and, when they have it, in the others. So Hemingway must either be too dull to understand this or he must, whatever his sympathies, have been trying to infuse something more than a code of behavior into his material. No simple explanation according to any code will satisfactorily account for Robert Jordan's behavior in For Whom the Bell Tolls. Nor for Maria's.

²⁴ The resemblance of these two stories, in particular, to Sophocles' Philoctetes may be worth noting. The situations in all three pieces require an aging, wounded warrior to suffer further hurt and plague from deceit before constant adherence to his personal code spells out meaning for his conduct. None of them 'wins' except so far as he continues to insist upon the course he has chosen. In none of these works, of course, do women have any place, even as flavoring.

Her jumping into Jordan's sleeping bag is in response to understanding of what one may do and should do, not of what one must do. It is in the nature of mystical exorcism, not of a behaviorist psychology which determines what has to be according to the way she is. Codal actions are a basic ingredient in "The Short Happy Life of Francis Macomber." Talk of what one does and doesn't do comes thickly from Wilson, the white hunter. He even has a motto from Shakespeare to codify part of it handily: "By my troth, I care not; a man can die but once; we owe God a death and let it go which way it will he that dies this year is quit for the next."²⁵ Francis stumbles over and over again on the booby trap of the code. Margaret, Wilson, and the lions and buffalo keep the code. Margaret keeps her end of the code to the point of killing Francis; and this must be a codal action or the tragedy is senseless.²⁶ Being La Belle Dame, she cannot show ordinary mercy; but, ironically, she shows a great deal of mercy by killing her husband. For there is nothing whatever to indicate Francis will ever be any better at much of Wilson's code even after he loses his fear. In Wilson's words, he has become a "bloody fire-eater," he continues as ignorant of Wilson's code in other respects

²⁵ John Atkins, *op. cit.*, pp. 129, 191-198, in his discussion of "SHL" leaves the impression he believes Wilson, the white hunter, to be the hero of the story. According to his view, Hemingway's only concern was to create and show deviations from a sportsman's code, with no moral overtones. This would make the story considerably more naturalistic than Hemingway actually has ever written, I believe. And, I think Hemingway knew his own titles.

²⁶ No matter of what mud it may be built, Margaret defends her nest when she kills her husband. Her situation is ironically least secure when she has most reason to admire him; and she moves stylistically, having to protect herself from the male dominance she needs and wants but knows would come too late.

as ever. And of his wife's. What Hemingway was after was to show a value which went far beyond any mere behaviorist code, though using the codes as starting points and as contrasts. Beyond that, beyond the recognition of courage, of an abstract value in fruitful action, the story is a tragedy. Its title should be studied closely, even to the picayunish point of noting there is no comma separating "Short" from "Happy." The story is of a life at one and the same time short and happy. It therefore is of a life unpleasant, and fairly dreary or "long," up to a certain point. From then on the experience can be happy; but it will also be short. Perhaps necessarily, perhaps better so; there is no comment. But the title leads us to believe that the story is about what happened to one man to give meaning to his life, making it happy, even if short, and, conversely, about what can happen to a happy life to end it. The story goes far beyond behaviorist psychology and codes to tragedy and exaltation of the hero. Macomber's death scene is so well written that it comes almost as a relief from the tension. Momentarily, one may even think the buffalo or Wilson had killed Macomber. The true explanation hardly has interest until it becomes clear that Margaret has killed in self-protection, because she had to protect the life she had been living, whether or not she originally wanted it. Examined in detail, this story clearly demonstrates that a code explanation for Hemingway's stories does not suffice.

There are difficulties which preclude applying the following theory in detail to each story. And some of the stories were written, I believe, before Hemingway had begun to try to achieve these effects.²⁷

²⁷ Letter from Frederic I. Carpenter to D. B., 30 January, 1958.

I will therefore attempt to outline the theory and suggest a few random applications. These will make it clear why the Hemingway heroine who seems to have beauty and who is at the mercy of the hero, so often leaves that hero alone by a lake where birds do sing.

In Green Hills of Africa, published in 1935, Hemingway chats somewhat lengthily about writing with a persistent Austrian named Kandisky. Perhaps because Hemingway's views on other authors have been too easily discounted, or upheld, or because "serious" and "solemn" are so often confused,²⁸ that part of his talk which has most to do with his own writing has received little serious critical attention.²⁹ Here is a

²⁸ See DIA, p. 192 for Hemingway's distinction between "serious" and "solemn."

²⁹ Frederic I. Carpenter, American Literature and the Dream (New York, 1955), pp. 185-194 makes the only earnest effort I have found to cope with what Hemingway was talking about. I am indebted to Carpenter's chapter "Hemingway Achieves the Fifth Dimension" and to a letter from him for what seems to me the best explanation of what Hemingway has tried to do. Carpenter feels Hemingway achieved the fifth dimension in The Old Man and The Sea, though he had partial success in some earlier works. Joseph Warren Beach, "How Do You Like It Now Gentlemen?," Sewanee Review, LIX (Spring, 1951), 311-328, acknowledges a fourth dimension and hints briefly there may be something more, especially in FWB when Jordan comments that it may be possible to live as full a life in seventy hours as in seventy years. Beach says on page 328: "Here is the recognition that, within the limits of mortality, it may be possible to realize values (. . .) which cannot be measured by the clock." Beach says that the fourth dimension comprises realization of mortality. The fifth is a participation in the moral order of the world. I think "the realization of mortality" actually occurs at a lower level of apprehension. Having made a brief mention of his idea, Beach drops it. Harry Levin, op. cit., pp. 600-601 points out that Hemingway conveys immediacy by a series of movie-like images which give the impression of time sequence. But Levin says Hemingway's writing is in one plane only, missing completely, I believe, second and third bases and home plate. Malcolm Cowley in the Introduction to The Portable Hemingway (New York, 1944), p. xviii, says the fourth dimension refers to continual performance of rituals, and he suggests that these rituals are related to recurring patterns of experience. But Cowley says the fifth dimension is a "meaningless figure of speech." Leslie A. Fiedler, whose Hemingway

section of the conversation (which almost immediately afterwards becomes jocular) in which the two men have been discussing "serious" writing:

[Hemingway:] "The kind of writing that can be done. How far prose can be carried if any one is serious enough and has luck. There is a fourth and fifth dimension that can be gotten."

[Kandisky:] "You believe it?"

[Hemingway:] "I know it."

[Kandisky:] "And if a writer can do this?"

criticism in An End to Innocence and an article in the Partisan Review referred to in earlier notes has been pretty cursory, wrote a suggestive essay on Hamlet which makes Mr. Carpenter's chapter on Hemingway more meaningful. In "The Defense of the Illusion and the Creation of Myth," English Institute Essays, 1948 (New York, 1949), pp. 74-94, he suggests that the function of the play within a play in Hamlet is to extend the illusion of theatricality outward to encompass the audience and to create a mythological layer, which he peels off in this instance as "the Cosmic Drama," a defense of the illusion and a myth of immortality. The interior scene, according to Mr. Fiedler, acts much as the continually spiraling pictures on a cereal box which show a girl holding a box which shows a girl holding a box, and so on, the images getting smaller but remaining complete. By reversing the process, the audience can be included in their own illusion; and so they are watching the immortality of the king being enacted (since he is only being murdered in a play). The article, to which I have been unable to find the promised sequel, is a fine, perceptive job. Joseph Beaver, in "'Technique' in Hemingway," College English (March, 1953), pp. 325-328 has written a valuable discussion of the importance to Hemingway of how things are done. According to Beaver, Hemingway achieves most when he uses the workaday details of methodology. And that these details prevent "nada" from becoming the only meaning available in his experience. Beaver maintains that lack of these details of technique make a failure of ARIT while Hemingway's care in using them make a success of The Old Man and The Sea, though he stops short of suggesting the mystique involved. W. M. Frohock, McGaffrey, p. 287, distinguishes between what he calls "astronomical" time and "significant" time in Hemingway. According to Frohock, Hemingway's concern is with the latter, with the line between present and future. He recognizes that Hemingway's flashbacks are used to give significance to present time; but it would seem that Frohock emphasizes the future-present relationship too strongly. This is essentially a method of creating suspense (and Hemingway employs it); but Hemingway's effort has been to merge all astronomical time, past, continuing present and future, on a single instant of consciousness.

[Hemingway:] "Then nothing else matters. It is more important than anything he can do. The chances are, of course, that he will fail. But there is a chance that he succeeds."³⁰

By August, 1936, Hemingway had published, in "The Snows of Killmanjaro," one of his earliest attempts to achieve the fourth and fifth dimensions. By September, 1936, he had published a second such effort in "The Short Happy Life of Francis Macomber." I have already indicated some of the ways I believe the latter successfully achieves what Hemingway calls the fifth dimension. By the time Hemingway wrote For Whom the Bell Tolls, Across the River and Into the Trees, and The Old Man and The Sea, he had more than a theory: he had a working explanation for what he had already done in those works and in "The Killers," and "Soldier's Home." And he was looking for more external situations which would embody his concepts. Nor has Hemingway spent much time in trying to preserve in fiction ideas about morality, or looking for allegorical situations.³¹ He was trying to bridge between objective and subjective

³⁰ GHA, p. 22.

³¹ Carlos Baker, "Twenty-five Years of a Hemingway Classic," New York Times (April 29, 1951), Sec. VII, pp. 5, 31, and Hemingway, The Writer As Artist (Princeton, 1956), pp. 87 ff. seems to feel that Hemingway has embodied morality in fiction. In both the newspaper article and his book, he notes the resemblance of Lady Brett to Circe and cites several parallels to the story of Odysseus. In his Times article, Baker found that the significance of SAR lay in the opposition between "the vanities of the Montparnassian play-boy-and-girl set and the masculine sanity of the fishing trip at Burguete in the Spanish Pyrenees. The moral norm of the book is in fact a healthy and almost boyish innocence of spirit." Certainly there are contrasts between the fishing trip and other episodes in the book. But, if I remember Ecclesiastes at all, one of the preacher's ideas was that all is vanity, not just the Left Bank. It would seem Mr. Baker feels innocence of spirit is somehow incompatible with roistering, or that if one enjoys going to bed with a woman, he can hardly be a good fisherman. I used to know a man who thought everyone who fished or hunted couldn't be entirely bad. However much it may shock

realities in a way that the combination could create new meanings. To do this, he had to subordinate some characters, notably the heroine, to the role of ritualistic beings. He has used several codes, and insisted upon reportorial discipline. But the total meaning has to be found in the total of all these factors.

A part of Countess Renata's significance has been discussed: she symbolizes the Colonel's rebirth. And, if this were all her meaning, we would have merely a nostalgic and naturally somewhat sentimental reaction of a man in love who wants to see at least a brief extension of himself at a time when he knows that shortly he will die. Though it would be a shabby reader who dismissed the relationship as bathos. But, Renata as an extension of Colonel Cantwell has even more significance

American sensibilities, when one is in Pamplona, one fleestas; and a fleesta, like art, is not compounded from boyish innocence but from pagan ritual, innocent or not. It may help to recall that SAR was published in England under the title Fiesta. I do not know whether the American title may not have been, if not an accommodation, at least a mild disclaimer. When in Burguete, one fishes, walks, picnics, and talks with boisterous, boyish high sentence and savors the doing of a different sort of ritual. Much as Nick Adams and his friend George do in "The Three Day Blow," or as Nick does in "Big Two-Hearted River." But to equate the Burguete episode with "sturdy structural backbone" or with firm "moral ground" and the flesta with some kind of unhealthy orgy, as Baker does, is to make the same mistake Bill so jocularly accuses Jake of making: that being an expatriate has somehow destroyed his morals. Baker is partly correct in identifying Brett with Circe. But the parallel works only a little way. The parallel provides a contrast with ancient time, with ancient ritual; and brings the sense of repetition of old patterns to bear on events in the present. But to read the book in terms of what we may prefer as the healthy life, to civilize and make respectable the characters, is to make a moral exemplum out of it. And, while there may be no question as to the author's preferences for his characters as people, I hardly think he deserves Mr. Baker's time or mine if he was only writing a sort of adult Hardy Boys Abroad in Wicked Old Europe. The Circe parallel serves two purposes: first, on the level of what happens, it does show Brett's "emotional exhaustion" (to borrow Mr. Baker's phrase); secondly, it furnishes the sense of "this has happened before" so essential to Hemingway's recording, or creation, of a new myth.

because she acts to bring the Colonel's past up to the present at a time when his future is also clear, and nearly realized. Death implies life; and death on earth, when the one who dies both gives and receives it, imply a kind of immortality. But, in a story in which the hero is the center of action, he cannot die before the meaning of his life and death is made clear to him. So the reader must be made aware that he will die. This must be known, or felt, and should be constantly present. And the hero's participation in death has to have bases other than his own situation. In Across the River and Into the Trees, the Colonel continually talks of what happened to his unlucky, misdirected (from the top) regiment. We know that he was lucky that time, has been a score of times; but cannot always be so. He talks of death in a dozen contexts. He has killed in the past, he kills ducks in the book. Renata brings both past and future to bear on the present. She represents his past, trying to absorb as much of the Colonel's experience as she can and exorcising the past so far as possible. (She continually begs him, for his sake, not hers, not to be "too rough.") Renata was born when the Colonel received his big wound, when he "died," as Hemingway once called his own experience at Fossalta. As the Colonel's "daughter," as a vigorous young woman he loves, as the city reborn from the sea, Renata brings the future backwards to the present. What Hemingway has tried to attain is a sense of time which is no time. By moving past and future into the reader's consciousness, he has tried to attain what the critics have called the participation in time's movement; but the participation is instantaneous in an edge of time when both past and future exist as now. The fourth dimension is time and movement, participation in

renewing or recurring rituals. The fourth dimension forces concentration of this sense upon a moment of intense experience, on the single instant for which meaning must be found. The fifth dimension is the realization of that meaning. What happens can be summarized as follows:³² an immediate experience takes place, and is described with detailed fidelity to the probable, to "the way it was" in order to fix it in the reader's mind as immediate and proximate to himself; and the reader and the protagonist are strongly affected. But, the experience confuses so that its meaning is not clear, or is "nada." Next, the immediate experience recalls historic parallels, personal, national, racial, which are remembered or associated in repetitive ritualistic patterns with the present experience.³³ The memories of what has been and the consciousness of what will be both relate the individual to others, and to what is now happening, and intensify the present experience so that a new series of meanings arises.³⁴

³² See Frederic I. Carpenter, op. cit., p. 188.

³³ There seem to be three functions for the code and ritual. First, they furnish parallels within the story to external historical events. Second, they involve the reader empathically. Third, they set and maintain an artistic theatrical distance, putting objective reality aside, as it were, to create a "once upon a time" attitude towards the actual events described so that subjective moods become more effective. The characters act almost exactly according to their codes so we can know they are not "real," but the things they do represent qualities which, though they are abstract, are idealistically, or subjectively, very real. Frederic I. Carpenter insists upon this codal function indirectly when he says that ARIT and THHN fail because that "perpetual now" has degenerated into a "cult of sensation" which has been isolated from the routine of living. See Carpenter, op. cit., p. 186; also Joseph Beaver, op. cit., pp. 325-328.

³⁴ Other writers, notably Keats, have also created a fourth and fifth dimension in their work. Hemingway has not invented, so much as he has exploited, a latent possibility. Nor has he always been

successful. But neither was Keats. In at least four poems, however ("La Belle Dame Sans Merci," "Ode on a Grecian Urn," "Ode to a Nightingale," and "The Eve of St. Agnes"), Keats attained what Hemingway speaks of as the fifth dimension. The details poured into the "Ode on a Grecian Urn" such as the perpetually halted lovers, the "little town" with no past, no future, only a caught, mute present, are details which establish immediacy. They make the concluding couplet aphoristic on the level of the fifth dimension, simply ironic on every other level. (But see Earl R. Wasserman, The Finer Tone (Baltimore, 1953), pp. 58-62, for a different view.) The arrested haste and frenzied calm of "The Eve of St. Agnes" with its apparent ambiguities (which detach normal time comparisons), make that poem a success in establishing its own subtle mythos: a lifetime is realized at the moment the beadsman dies; the old woman furnishes the empirical, "normal" sense of time to get us safely in and out of the poem; but the beadsman and his ritual, perpetuated in the lover's ritual, frame the entire poem. In a letter to Benjamin Bailey (John Keats, Complete Poems and Selected Letters, ed. Clarence Delwitt Thorpe (New York, 1935), pp. 524-525), dated 22 November, 1817, Keats outlined some of the beliefs which possibly lie behind Hemingway's attempt to recreate a certain kind of poetic experience in prose:

I am certain of nothing but of the holiness of the Heart's affections and the truth of Imagination -- What the imagination seizes as Beauty must be truth -- whether it existed before or not -- for I have the same Idea of all our Passions as of Love: they are all in their sublime, creative of essential Beauty.

.....
Adam's dream will do here and seems to be a conviction that Imagination and its empyreal reflection is the same as human Life and its Spiritual repetition.

(The italics above are mine.)

A legitimate question about Hemingway's "fifth dimension" should be asked here: how does what he has tried to do differ from James Joyce's theory of epiphanies? I think the difference lies, though Joyceans may disagree, on the level that Hemingway has tried to reach. Joyce tried to present the epiphanic moment, the "showing-forth," for individual objects or events; and his quiddities would correspond with Hemingway's fourth dimension -- being in time, but a sequential time. I think that Hemingway, when successful, achieves an epiphanic meaning for a series of events which have occupied a span of actual time, but are reshaped by their bearing on the "perpetual now." For Joyce's theory of aesthetic, see: James Joyce, A Portrait of the Artist as a Young Man (New York, 1928), pp. 239-252; but preferably see: Stephen Hero: A Part of the First Draft of "A Portrait of the Artist as a Young Man," ed. Theodore Spencer (New York, 1944), pp. 211-214. For a good summary see Irene Hendry, "Joyce's Epiphanies," in James Joyce: Two Decades of Criticism, ed. Seon Givens (New York, 1948), pp. 27-46.

One example from For Whom the Bell Tolls according to this theory shows that Jordan's sexual interludes constitute moments at which the mythological fifth dimension operates. W. M. Frohock has said that Hemingway overreached himself in attempting to describe the indescribable in these incidents;³⁵ but this applies, if at all, only to the immediate experience. What Hemingway was after in these famous passages was considerably more than a quick "feelle" or a clinical description. As always, the man tried to write to involve the reader in essential truth; and these passages are efforts to show a moment (readily available to all) when time ceased to have a meaning yet remembered time, ritual time, present time, and what must happen were all present, turned as it were on edge so that ". . . time absolutely still and they were both there, time having stopped and he felt the earth move out and away from under them." After this, there is the reference to his life being as full in seventy hours as in seventy years. And the emphasis upon "Now, ahora, maintenant, heute."³⁶ Memories of similar situations when Jordan had dreamed of having Garbo and Jean Harlow contrast with the immediate reality and give the sense of a repetition of experience.

The structure and movement of a section from the novel, including Chapters Thirty to Thirty-eight, illustrates how events are pushed along

³⁵ W. M. Frohock, McCaffrey, pp. 275, 276.

³⁶ FWBT, pp. 139-149. Immediacy of time is particularly emphasized during the love scenes by Jordan's continual consciousness of his watch. E.g., FWBT, p. 331: In the first paragraph of this chapter, introducing the couple's last intercourse, there are eighteen references to time and its movement. But we never know the "time" until the end of the episode, when the chapter ends and the action already looks forward again to the coming day. The effect is similar to the detailed time schedule in "The Killers," discussed later.

within the mainstream of the book at the same time that a fourth and fifth dimensional situation is created. All that could be done to prepare for the bridge-blowing had been done when Chapter Thirty opens. A messenger had been dispatched to try to have the attack cancelled, making the blowing unnecessary; but Jordan recalls his grandfather's problems in the Civil War, his present commanders and headquarters politics, and realizes the impossibility of stopping the attack (of holding up time) and knows he must proceed. He recalls his father's suicide and Pilar's predictions, her certain knowledge, that he will be killed. The messenger's problems and, through him, the Spanish people's struggles now, in the past, and the future are presented. The scene shifts back to Jordan who has been joined by Maria. Initially he is disappointed because she cannot make love with him. This appears as a bad omen for Jordan. The occasion opens the way to Maria's telling of her parents' murder, her rape, and to their talk of future plans, with more implications about Spain, its past and future.³⁷ This conversation has provided two time references for the couple's sexual history, with past and future available to shape the present moment. Then Pilar discovers that Pablo has stolen the blasting battery, and Jordan knows that this makes death certain for him. A chapter is interposed to portray the messenger, the lifeline to the gods of astronomical time, who moves with agonizing

³⁷ Edwin Berry Bergum, McCaffrey, p. 325 says Maria's rape is forgotten by the reader in what follows; but I think he misses the point, looking neither before nor after. Her rape is part of the pattern of action intended to suggest the history of the Spanish people, and also to move its meanings for Jordan and herself from the past to now. Her injury has importance for its relation to succeeding events, if it is recalled, not otherwise.

slowness on his mission. Like bullfighting, descriptions of which occupy much of the messenger's consciousness, the messenger himself moves in a stylized, ritualistic fashion so that all time seems slowed. By the end of this chapter, time appears not to have passed at all for the next scene shows Jordan raging at himself for trusting Pablo. By the end of the chapter he resigns himself to what has happened. Maria is still asleep. Another scene shows the sparring ceremonies when the messenger reaches the Loyalist lines and tries to get through with his message. Humorous on the surface, the scene is ironic. As in a western movie sequence in which the spectator tries to urge on the rescuers, the action has slowed almost to nothing while the illusion of great energy has been maintained. The final chapter culminates when Maria awakes and the two make love for the last time. The last three chapters which take place during this night include Jordan's discovery of certain knowledge that he will die and the culminative love scene. The time covered is less than one hour. The time spent in reading the material corresponds very closely to the actual time covered. What has transpired in the eight chapters is a relation of historically important events in the lives of Jordan, Maria, the messenger, the Loyalist General Staff, the Spanish nation, Jordan's parents and grandparents. All the events are isolated, but only so by astronomical time. Yet all are united by common characteristics: crises which have inflicted wounds in the past and guarantee them for the future; all of which present suffering. Thus, in the heart of the book, forty-four pages could be excerpted to make a complete short story whose climax and meaning in subjective time are focussed upon "to earth conclusively now, and with the morning of the

day to come."³⁸

Late in the book, Jordan's memories of his father and grandfather are juxtaposed to clarify for him his own death and why he is acting as he is. Another moment of "revelation" comes to Jordan when he kills the cavalryman who rides into the camp. This is preceded by a sexual experience not as meaningful for him as that of the previous afternoon; one which extends, ironically, since "One does not need to die," forward to the instant Jordan kills the Fascist. Flatly told as it is, the killing seems unrelated, even episodic or mechanical until the previous night is recalled. During this night, Jordan had gone over the slow, halting political and moral meanings of war as he had experienced it; then he lost his preoccupation temporarily when Maria appeared. He anticipated another revelation with Maria; it did not occur. But time is stopped by the sequence when Jordan fires as surely as it had been by sexual intercourse. After a series of quick shifts in point of view from Jordan to the cavalryman has been made with almost purely objective short sentences, here is how Hemingway writes the actual moment.

Aliming at the center of his chest, a little lower than the device, Robert Jordan fired.

The pistol roared in the snowy woods.

The horse plunged as though he had been spurred and the young man, still tugging at the scabbard, slid over toward the ground, his right foot caught in the stirrup.³⁹

The sequence of reporting runs from doer to instrument to the victim, with a quick ironic look at the victim's horse. The man wore a

³⁸ FWBT, p. 332.

³⁹ FWBT, p. 231.

device, a sacred heart; but Jordan shot below that. The woods were snowy, and the pistol roared. The horse seemed the one hurt, and hurt as though he had been prodded forward by the rider toward something he did not want and the rider did. The rider slid toward the ground still trying to get out the weapon which could reverse the result but not the sequence nor the "moment of truth."

In the episode when El Sordo makes his stand on the hilltop, there is another almost completely self-contained situation which holds the fourth and fifth dimensions; although the intensity experienced cannot be great unless the reader is conscious that Pablo's crew stands by helpless to intervene, and understands that this has become an isolated incident in a series.

It has been remarked earlier that Hemingway employs symbols functionally, and that his symbols arise from the design of his action. The edges of time are used to clarify the main outlines of the design and to provide the moment of consciousness which indicates that design and its components are one. For example, For Whom the Bell Tolls is "affirmative" in the deepest sense through this process of identifying action and structure with symbol. A young man goes to a cave, spends some time there during which he learns he will be killed when he attempts the crucial act which he has to accomplish. He came to cut a bridge, an act essential to continuity of life for his ideal. The action moves easily and inexorably through a series of contiguous incidents, moving from life in the cave, an isolated haven but also a base for future action, to the blowing of the bridge, a positive, dangerous act. The cave was home; but it could not always be so, no one could stay there forever.

The only way to go was toward the destruction of the bridge which had furnished the original contact of the stranger with the cave. The bridge meant death; but it also meant hope. This hope was not that of a sentimentalized miasmic boy-at-the-dike but a sense that the meaning of hope was in doing what that hope demanded in order to exist. So one moves from the womb-like cave to the cutting of the umbilical bridge, understanding why and what it can mean through the insight which the edge of time provides. Jordan does not go fatalistically, nor bitterly, nor starry-eyed to the bridge. Neither, however, does he go "in entire forgetfulness/ And not in utter nakedness." The cave does not personify the womb nor the bridge blowing the act of birth in a rigid allegorical system. They are both things, facts to be dealt with. But, as part of the artistic design, they become imitations of a recurrent cycle.

Dr. Broder Carstenson told the writer in conversation on March 6, 1958, that the effect of the time focus in "The Killers" tends to substantiate this theory. According to him, Hemingway was directing attention to the mythical, timeless, mechanistic nature of the killers. According to Dr. Carstenson's analysis, the story is about the killers and Ole Andreason, not about Nick Adams. The killers operate in a time vacuum. Time in the ordinary sense has importance only for those who think Ole can be saved; or that it is advisable to try. The event will occur soon or late; but only those who are concerned with astronomical time think it makes any difference when it happens. The killers and Ole are detached from normal sequence. Since there is no doubt about Ole's death, and never was (the killers are age-old) the whole story is about "now." If the story is read as Nick Adams' reactions (though his are

presumed to be normal and identifiable to a degree with the reader's), then it becomes necessary to find an explanation for the constant focus on time which moves in circular ways, and in a meaningless fashion, except as the slowing down creates a frenzied recognition of who the killers are. Nick, George, and the Cook are our entrées into the perpetual now. They think they know what the meanings are. But to the killers, they are just a type of "Bright Boy." It is "too damned awful" to think about for people tied to sequential time. These people are the means for understanding the relation the killers have to the normal, time-bound world; but we ought not to have to say Hemingway did not know what the name of his story should have been.

In addition to arresting or speeding up normal time by juxtaposition of ritual pattern and constant reference to the slow movement of this normal time, by methods such as those used in "The Killers," Hemingway uses the theme of alienation to achieve what may be called "pure objective subjectivity." Hemingway's psychological truths are his realism. Alienation is used ironically, of course. Its most important function, though, is to disconnect characters and reader from the familiar so that specific comparison of places and times becomes impossible. The only comparisons left for the reader to get his bearings in time are similarities in meanings: abstract, subjective comparisons apparently miles away from Hemingway's famous reportorial objectivity. The heroine plays an especially important role in this detachment. Not only is she alienated from everyone as a person, but she is detached and used as an abstraction herself. She represents ritualistic experience, mnemonic, instantaneous, or prophesied. There can be only one focus in a story

which tries to establish new myths. The heroine's job has been to help involve the reader in subjective fashion at the same time she appears like a wralth or a dream. So only her quality as an abstraction remains. From what the reader has known of such dreams, he must extract the meaning if he wants to make any understandable comparisons, as he is supposed to do. Only through the assistance of mnemonic and prophesied ritual can the Hemingway women make themselves known. With the heroines, both the hero and reader are in the same fix. He sits in a train standing next to another train at a station. It is dark, and lights in his compartment blend with lights in compartments across the way. One train moves slowly; but, without the aid of comparison, he cannot tell which. This is the "nada" stage when an objective fact occurs yet means nothing until it can be interpreted. Until the passenger can fix upon a window corner, or can use his memory, he has no point to fix the meaning for him. And, if only the memory that this has happened before is available, and if the occurrence has both past and future associations for him, then the meaning of the train movement will become not a simple irony that he does not know who he is, but a direct and revelatory identification of this moment with all moments, of his compartment with others. According to Hemingway, the incidence of such edges of time cannot be high in fiction, certainly no higher than in actuality. There are obvious limitations on them by the difficulty of putting together suitable, externally convincing incidents with the possibilities of manipulation. In his last two stories, Hemingway has tried to establish such incidents with manipulation of time. One, "A Man of the World," deals with a bum who has perfect union with those who hate and distrust him, with those

to whom he is a buffoon like Karamozov, it is a union achieved through his contrast with the man who wounded him. In "Get a Seeing-Eyed Dog," a man who has been blinded seeks a unity in himself. The word "palpable" plays an important part in his search for isolation. Like Macbeth's dagger, neither his wife nor any of the world is any longer palpable to him. The word has to be "barred" from their conversation. And we learn the wife will be entirely rejected. He moves backwards from sexual union at the same time he moves forward to complete alienation to where he can get "good" at doing nothing, at destroying physical objects and anything which is palpable, including recorded, delineated time.

The cast of mind which receives any and all objective experience, reshaping it to its own ends as Hemingway has consistently done, can be called "romantic." George Santayana in his Three Philosophical Poets (Cambridge, Mass., 1922), pp. 144-145, has expressed the essence of this mind extremely well. What he wrote applies almost equally well to the Hemingway heroine, the hero, and their author:

Now the zest of romanticism consists in taking what you know is an independent and ancient world as if it were material for your private emotions The romanticist, then, should be a civilized man, so that his primitiveness and egotism may have something paradoxical about them; . . . At the same time, in his inmost genius, he should be a barbarian, a child, a transcendentalist, so that his life may seem to him absolutely fresh, self-determined, . . . It is part of his inspiration to believe that he creates a new heaven and a new earth with each revolution in his moods or his purposes. . . . He ignores, or seeks to ignore, all the conditions of life, until perhaps by living he personally discovers them. . . . is always honest and brave. . . . absolves himself from his past as soon as he has outgrown or forgotten it. . . . In the romantic hero the civilized man and the barbarian must be combined; he should be the heir to all civilization, and, nevertheless, he should take life arrogantly and egotistically, as if it were an absolute personal experiment.

This describes the man whom Gertrude Stein said "smelled of museums" and

the hero he will create. For such a man, the heroine can never be more than a part of his personal experiment with the world, part of his own mythological extemporizing. Reality for Hemingway, as for Keats, will consist in the personal imaginative grasp of patterns. It will be almost entirely subjective, arrived at through a mass of methodological detail which may seem "naturalistic." Since only one person can go where this hero goes, such a reality excludes nominal companions as it gains intensity and universality.

By attending closely to details of how actions are done, Hemingway has hoped to absorb his reader in methodology to a degree that weakens normal preoccupation with time sequences. The way the acts are done rather than what is done become centers of attention. The people who do them are not as important as their skill. Therefore, character delineation would have little importance compared to the abstract qualities represented in action. Heroines derived from middle-class dreams and advertising assume the characteristics of personifications valuable for an assigned role. Their background is of no importance compared to the parts they play. Cause and effect changes within the heroines are almost unknown in the stories. As constant factors, they can generally be depended on to move in the stylized manner of goddesses. (Catherine was an "English goddess," Brett was a little like Circe, Renata arose from the sea, Maria was a ravaged Christian goddess, Pilar, a cross between Athena and the Delphic priestess.) Hemingway's stories make very good reading on a cause and effect level. Some of them never get further, perhaps. But I do not think he has placed his heroines in scenes of violence and sensation simply for vicarious effect. As he said to

the Old lady, "Ah, Madame, it is years since I added the wow to the end of a story. Are you sure you are unhappy if the wow is omitted?"⁴⁰

Though he uses the third person narrative form, Hemingway presents nearly all his stories through the medium of one personality, screening events through one sensibility to gain an intensity that would not otherwise be possible. There are no long "dear reader" digressions; but word selection, especially ringing the changes on nouns and verbs⁴¹ and the strength of the adjectives he occasionally uses, create strict evaluations. There is little doubt or ambiguity about how his heroines act, feel, or are considered by others. Lacking ambiguity, his heroines perhaps lack breadth, certainly they do not stimulate speculation as perhaps Anna Karenina does; nor are they as brutally and quickly realistic as Lieutenant Lukash's mistress in Jaroslav Hasek's The Good Soldier: Schweik.⁴² Since Hemingway's attitudes, like many artists', have been shaped by a relatively few important personal experiences and have been consistently expressed through the media of a wide variety of situations, his work has as extremely subjective unity of effect as it has objectively varied backgrounds and appearances.⁴³ At a time when many writers

⁴⁰ DIA, p. 182.

⁴¹ See the third paragraph of "Up in Michigan," First Forty-Nine, p. 179, beginning: "Liz liked Jim very much. She liked it"

⁴² See Jaroslav Hasek, The Good Soldier: Schweik, trans. Paul Selver (Garden City, 1937), pp. 163-166.

⁴³ Malcolm Cowley, Introduction to The Portable Hemingway (New York, 1944), p. ix. Phillip Young, Ernest Hemingway (New York, 1952), pp. 106-143 passim. George Brandes, William Shakespeare, A Critical Study, trans. William Archer, Mary Morison, Diane White (London, 1914), pp. 506-507, points out that some artistic minds require only a comparatively few basic experiences to shape them; that these continually recast

and critics seem content to agree there are no usable symbols left, or to weep crocodile tears because there is no central religious authority to dispense ready-made mythology, Hemingway has created a variety of meanings for his age. To concentrate on one sensibility he has had to subordinate the others. Perhaps this is "primitivism" or leveling in art, a step toward proletarianization as Praz thinks.⁴⁴ But, he has done it. Since he has most frequently used the old boy-meets-girl myth as a starting point, the girl has been subordinated. His heroines are part of a necessarily masculine fictional world. They are used as adjuncts, primarily for what they can contribute sensorially, mnemonically and as projections of renewal. Their deficiencies as "characters" probably result more from our contemporary inability to concentrate on more than one area of experience than from their author's intrinsic lack of ability. Specialization may have forced the artist towards a single point of view. Whatever the causes for the Hemingway heroines lacking individuality, for being insentient characterizations, they contribute towards a new shaping of the realities of time.

the framework in different terms. Others require constant stimulation of new experience, according to Brandes. At first glance, Hemingway might seem to belong to the latter group; but I think that his attitudes exhibit a consistency impossible unless a few experiences had been formative. His search for new and violent situations, like Stephen Crane's, has been a search for new boundaries to express recurrent patterns.

⁴⁴ Mario Praz, "Hemingway in Italy," Partisan Review, XV, No. 10 (October, 1948), 1086-1100.

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